THE SPEEDBALL TEXT BOOK

MODERN PEN LETTERING

SHORT · SIMPLE · METHODS · WITH · MODERN · LETTERING · PENS

FOR
TEACHERS
STUDENTS
DRAFTSMEN.
COMMERCIAL
ARTISTS
SIGN AND
SHO'CARD
LETTERERS

10 Edition

REVISED

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A SELECTION
OF PRACTICAL
ALPHABETS
DECORATIVE
BORDERS.
BACKGROUND
STUNTS
ARTISTIC
DESIGNS

Ross F. George

Wm. Hugh Gordon

Property of-
A. C. STEVENSON.

Introductory—The chief difficulty in lettering does not lie in drawing the characters but rather in producing clean, clear cut elementary strokes with either pens or brushes. The latter being extremely hard to manipulate successfully owing to absence of the feel of firm contact with the marking surface. —This results in a wavering degree of uniformity in the elementary strokes which requires subsequent trim-up, patching, remodeling etc. usually disastrous to the appearance of the finished product and indicating lack of technique. **** The introduction of Gordon & George patent "SPEEDBALL" Lettering and Drawing pens—has fulfilled the promise of an improved medium for the production of modern styles in hand lettering at high speed— These pens are now used in all branches of the art of applied lettercraft throughout the civilized world.

This Text Book is the product of Practical Display Advertising Men who have successfully mastered the "Art of Lettering for Commercial Purposes" This system of instruction is Internationally endorsed by Teachers and Craft

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Briefly– The art of lettering is most easily accomplished by assembly of the given principles, or elementary parts of each letter, each and every element must be produced with a single stroke of the lettering pen or brush.— Remember, There are certain special pens and brushes which are best adapted to producing the elementary parts with a single stroke Therefore; avoid a waste of time and effort in attempting letter styles with a tool not adapted to the production of the strokes without re-modeling.

Elementary Strokes ~ Roman letters.

Elementary Strokes – Gothic letters.

Elementary Strokes ~ Text letters.

Illustrating the various combinations of curves, angles and serifs in Text lettering.

Any of the above elements made on a slant from the vertical are termed Italics. Derived from the Italic styles of script lettering

Classification of letter styles by division of groups

ABCDEFGH
abcdefgh

GOTHIC *All letters having the elementary strokes of even width are classified as Gothic ~~~~*
before the adoption of this simplified segregation, Text letters were confusingly classed as Gothics

---

ABCDEFGH
abcdefghij

Roman *All letters having elementary strokes "accented" or consisting of heavy and light lines, are classified as Roman*

ABCDEFGHI
abcdefghijklm

*Italic - All slanting letters are classified as Italics - These can be further designated as Roman Italics - **Gothic Italics** or **Text Italics.***

ABCDEFG
abcdefghijkl

Text — This term includes all styles of Old English, German text, Bradley text or others of various trade names — Text styles are too illegible for commercial purposes

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"Serif" a term applied to one of the fine lines of a letter especially one of the lines crossing at the top or bottom,

h h h m·m·m· n·m

The addition of a different style of Spurs does not alter a classification of any letter or alphabet tho it may change its general appearance and trade name. *Note examples of* Roman letters, with difference in spurs

Roman·n·Roman
Roman·r·Roman
Roman·Roman
ROMAN : GOTHIC

NOTE CAREFULLY

To successfully manipulate any pen, it is necessary that the operator be thoroughly familiar with both its potentialities and limitations.

In the production of letters by hand, study first the primary construction of their elements. Then determine just what style of a pen will best produce these elementary strokes with the least amount of effort. Never attempt to copy or reproduce any letter or alphabet with a pen or brush that is not adapted to the production of its elements. Such efforts are generally misdirected and usually result in a failure.

In selecting a pen for any given letter let it be of a style which will produce lines conforming to the characteristics of the alphabet. It should make the thinnest elements in a single stroke without subsequent retouching, or patching up. The thicker or wider elements may then be produced by doubling or tripling the strokes if a heavier letter is desired. A very flexible, fine pointed pen is usually a poor medium in that it gives a varying-degree thickness of stroke and is hard to control on oval or circular elements.

Never use a T-square, ruler or compass in drawing the elements of any letter. These instruments should be used for ruling or penciling guide lines mechanical borders, etc. A letter that is ruled is simply a mechanical draft; it may resemble a type, but never hand lettering, and is almost impossible to arrange in an artistic manner. The freedom, grace and individual touch of hand lettercraft usually result from the rhythmic training of the hand, arm and fingers to act in subconscious unison, using a series of movements much the same as is usually taught in penmanship and which can never be imitated with the aid of mechanical appliances. All styles of Speedballs are now equipped with the new ink reservoir which combines an under feeder with the improved feeder on the top of the pen. The automatic control thus effected gives a positive non-blotting ink distribution over the entire marking tip (at any speed) and makes it a very simple task to produce clean-cut, rapidly executed copy in almost any of the popular letter styles. There is a Speedball pen designed for every different alphabet.

LETTERING INKS

Without the proper inks or colors, it is impossible to get the best results from any pen. Thin, watery, transparent inks or fluids are of very little commercial use and thick, gummy, sticky masses are never productive of good results and should be avoided.

The standard brands of waterproof or India lettering and drawing inks are generally excellent for pen lettering. When it is desirable to use prepared opaque showcard colors for pen work, a small quantity should be put into a separate jar and thinned with a solution consisting of four parts water, one part alcohol and a few drops of glycerine. This mixture must be kept well stirred, and of a consistency that will permit it to flow freely from the pen. For showcard work opaque colors will be found more practical than transparent colored inks. If they evaporate and become too thick, thin with the solution mentioned, and if they flow too slowly, the feeder on the pen may be raised just a little to make it feed more color. If your pen feeders are choked with crusted ink, clean them. Do not prepare a large quantity of this pen color as it covers best when freshly mixed.

Owing to a constant demand for specially prepared lettering inks that can be used successfully with Speedball lettering pens, we have placed at the disposal of penmen, letters, designers, etc., Speedball lettering inks, which are now carried by dealers everywhere.

When using white or heavy opaque inks, brush the pens out in water occasionally or they will become clogged. If they do become clogged, scrub them out in water with an old tooth brush to remove the residue.

It is unnecessary to use a dropper, quill or stick to fill the Speedball. Simply dip it into the ink like any ordinary pen and shake or wipe the surplus off on the edge of the bottle. The flat, bent-up section of the tip is the marking surface and should rest evenly on the paper or card when making a stroke. Styles A, B or D will function successfully when moved in any direction, up, down or sideways, while Style C, which is a more flexible pen, designed particularly for Roman, Text and Manuscript lettering, functions best when handled in the normal lettering manner.

KEEP YOUR PENS CLEAN IF YOU WANT THEM TO DO GOOD WORK

·SHOWING·HOW·TO·HOLD·THE·SPEEDBALL·PEN·

·· GOTHIC ALPHABET · CLIPPED FROM THE SPEEDBALL TEXT BOOKS···

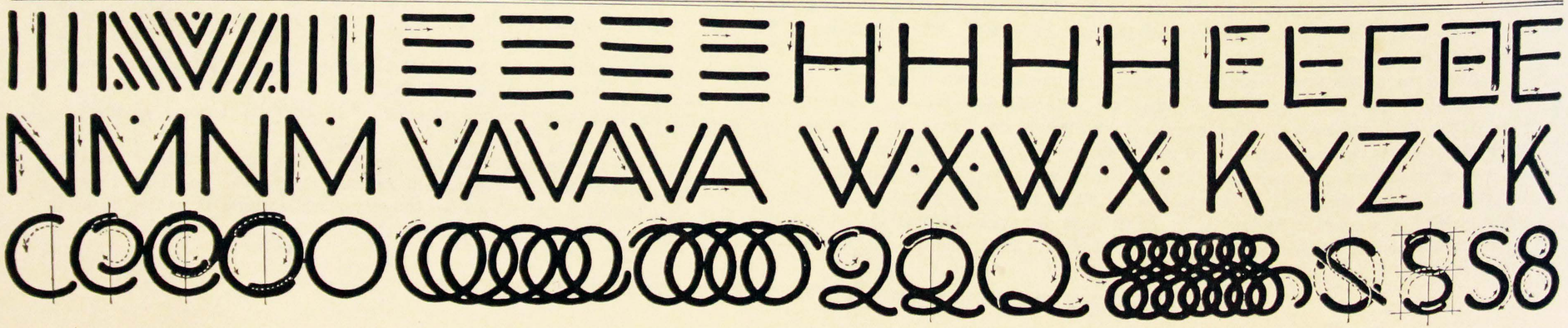
"Grip pen lightly between two first fingers and thumb." *"Like You Hold Your Pencil"*

Dip it deep enough to load both feeders and drain off surplus ink on edge of bottle

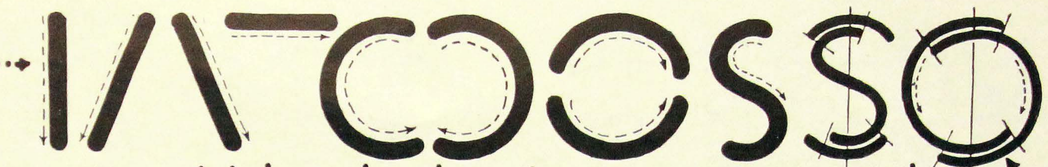
Work with a smooth arm movement keeping the marking tip flat on the paper

Do not contract fingers when making strokes. Use any free-flowing ink

+FIRST · TRY · THESE · ELEMENTARY · PRACTICE · EXERCISES · WITH · STYLE "B" PEN+



ELEMENTARY PRINCIPLES OF LETTER CONSTRUCTION



Arrows indicate direction of strokes and numbers the order in which they are made: ***Note*** → When joining circular elements OVERLAP strokes

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

These letters were made with the style "B" round point Speedball pens. Broken strokes show construction.

ABCDEFGHIJKLMNOPQRS?

TUVWXYZ & $1234567 89¢!

The following alphabet is primarily constructed on the same Gothic principles (analized above)

abcdefghijklmnopqrstuv,wxyyz

The Plug-finish added changes its appearance and name but not the constructive elements

ABCDEFGHIJKLMNQRSTUSY.

The original of this plate was lettered on a card 9 x 14 inches using sizes 1 to 5 round point Speedball pens.

Showing by Comparative Examples How

Lettering is Related to Writing

Lettered with a #3 style "D" Speedball pen

Note striking similarity of ordinary writing to Italics and to Roman Lettering.

aa-bb- cc-dd-ee-ff-gg-hh-ii-jj

a b c d e f g h i j k l m n o p

a b c d e f g h i j k l m n o p.

Also~ the similarity of Vertical Round Writing and the

Roman Lettering ~

Round-writing- joined by connecting strokes- abcdefghijklm

Round writing unjoined and the loops left off "ll"

Round writing thus becomes Vertical Roman

Evolution of Letter Styles

From~common~basic~principles~single-stroked~with a Speedball.

Lettered with the | / \ ⌐ ( ) ʃ ⊂ O ⅂ ⅃ style "A" Speedball #5

a b c d e f g h i j k l m n o p q r s t u v w x y z

Lettered with Style "A" Speedball #5

abcdefghijklmnopqrstuvwxyz&

Lettered with Style "B" Speedball #4

abcdefghijklmnopqrstuvwxyz&

Lettered with Style "C" Speedball #4

abcdefghijklmnopqrstuvwxyz

Lettered with Style "C" Speedball #4

abcdefghijklmnopqrstuvwxyz

Lettered with Style "D" Speedball #4

abcdefghijklmnopqrstuvwxyz Italics

The most strikingly characteristic letter styles are those of the single-stroke variety

A Primary System of Line Ruling for Easy Letter Construction

1 2 3 4 5

& Note-5-lines and 4-spaces in music staff:

Most everyone is familiar with the arrangement of 5-lines and 4-spaces in the music staff—
This arrangement is identical with the system of alignment used in ruling guide lines for lettering.

1 Height of CAPITALS and all small letters which ascend above normal top line - Nº 2
2 Top Line - height of all normal small letters
3 Waist Line
4 Base Line - CAPITALS and all normal small letters
5 Drop Line - indicates depth of all small letters which descend below normal base line - Nº 4

Capital *Ascender* *Normal* *Descender*

Bbde Ahoy

1 Ascenders — *Small letters which ascend above normal height* — *Capital Letters*
2 Top Line
3 Waist Line
4 Base Line
5 Descenders

bdfhklt ABLfgjpqyg

Small letters which descend below normal base

With this method of alignment a child can produce good lettering —

1 2 3 4 5

?aceimnorsuvwxz&!

(Normal small letters)

In technical terms ~ Capital letters are called "Upper Case" All small letters are called "Lower Case" (Printer's term)

This scheme of ruling was conceived by Wm. Hugh Gordon for beginners use, and is not recommended for general work

The most strikingly characteristic letter styles are those of the single-stroke variety

Correct Letter Spacing

is not a mathematical problem and it cannot be produced satisfactorily by any mechanical system of measurement Letters should be fitted together so that they will read clearly and give pleasingly, an effect of evenness, No two alphabets are handled in exactly the same manner and various letter combinations require different spacing The actual distance between two letters varies with the size, style and reading requirements.. Study following diagrams

"Note how spaces are optically equalized"

"Mechanical-Spacing" produces uneven line value - Note - all letters and all spaces are of equal width

MINNETWATA FALLS

"Optical-Spacing" of the same Name produces an even line value (an effort has been made to equalize the space between letters)

MINNETWATA FALLS

This line illustrates the uneven result produced by the "Mechanical Spacing" of circular combinations

POODLE · DOG · CLOWN

Note how all ugly Gaps marked (x) have been eliminated by "Optically Equalizing" both the letters and the spacing

POODLE · DOG · CLOWN

This line illustrates by comparison how letters of the same dimensions will read when "spaced-mechanically" and when spaced "optically"

DOOMING VS DOOMING

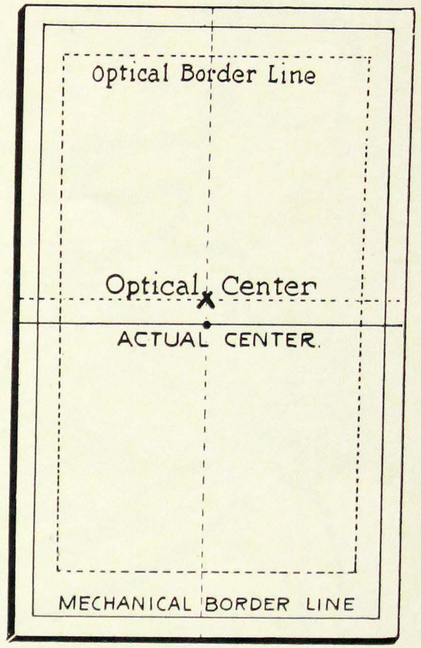
The effect is more forcefully illustrated by exposing but one line at a time.

The finest of lettering loses its effectiveness when improperly spaced, arranged or aligned. Mediocre or even poor lettering is preferable if tastily arranged in a well balanced mass, of good geometrical proportions, to form a part of the whole design. Lettering in mass or page form, or groups of masses must conform in area to the space in which it appears. *Note appended diagrams.*

Wide margin, 2 or 3-line heading and panel or square mass of body-talk in middle of card - Pencil guide line down through center and balance each single word or each line of lettering directly on center - this can be easily done by counting letters and spaces, having the middle word or letter hit center line. The most effective border Margin is widest at the Base Top next - *and* the Two Sides - Less and alike.....

Inset Layout - Allowing plenty margin. Start the heading on the upper left hand marginal line.... Start each succeeding line of heading directly under 1st letter on margin, regardless of finishing-point - Treat the Body-talk same way - Only be sure to **INSET** the starting point, well in to the right of Heading - have price directly under this, allowing same space between as allowed for margin...

This diagram shows the 3-Panel Layout - in which the heading, body-talk and Price each occupy an equal size space - separated by same amount of space as the width of margin allowed. When once thoro'ly familiar with these diagram forms it will be unnecessary to block them out with pencil lines as indicated herein - Simply indicate marginal and center line.

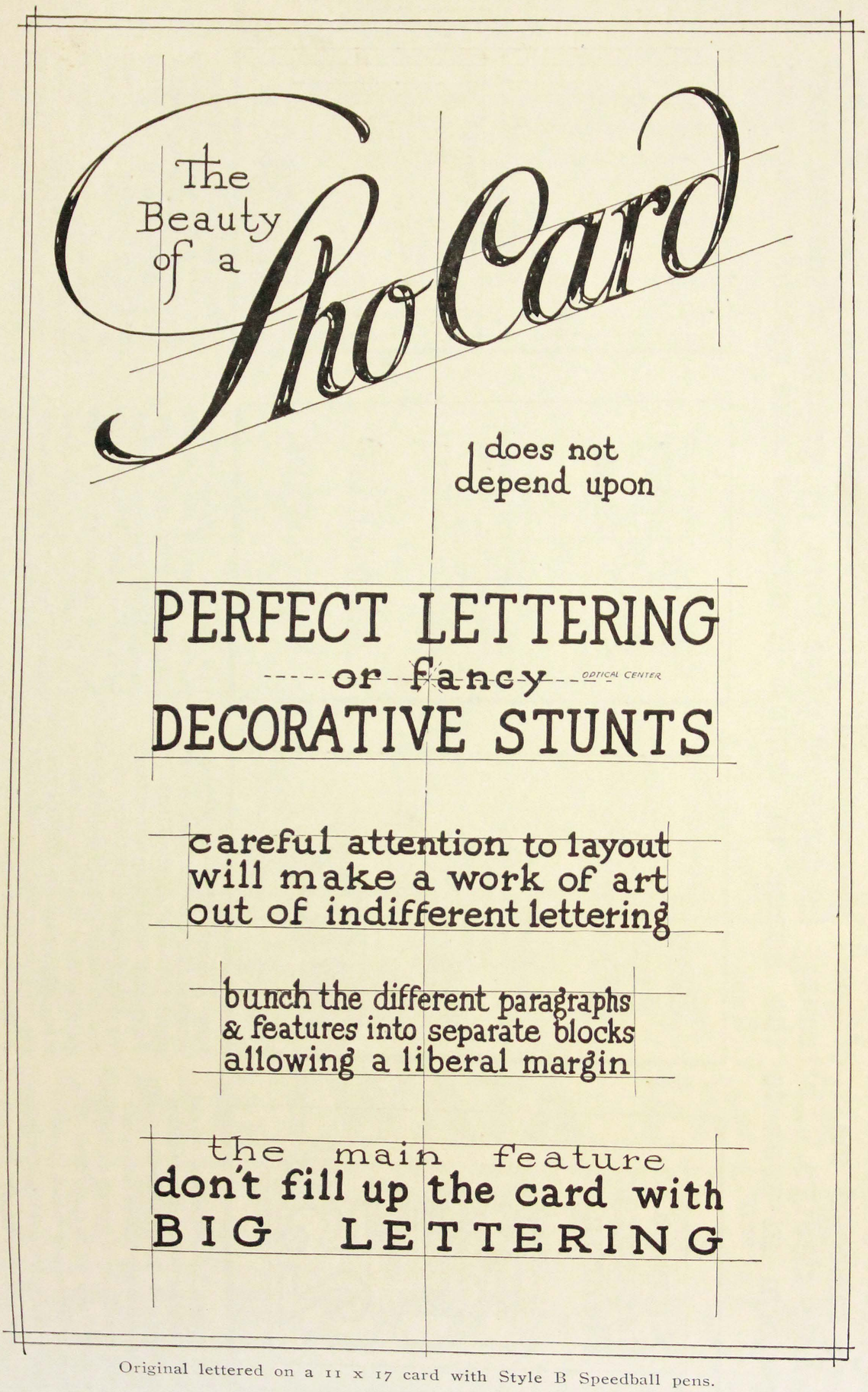


A mechanical border, or marginal-line is a line drawn equal distance from the edge all-the-way-round. It is not as effective as optical margins in that the optical center of a page or space is slightly above actual center as shown in the above diagram. For this reason, a line, or mass of printing or lettering, and its marginal line should be based on the optical center as shown by dotted lines.

The arrangement of reading matter on a page or card is called "layout." These diagrams illustrate some of the most simple forms, used on show-cards.

BOOMING

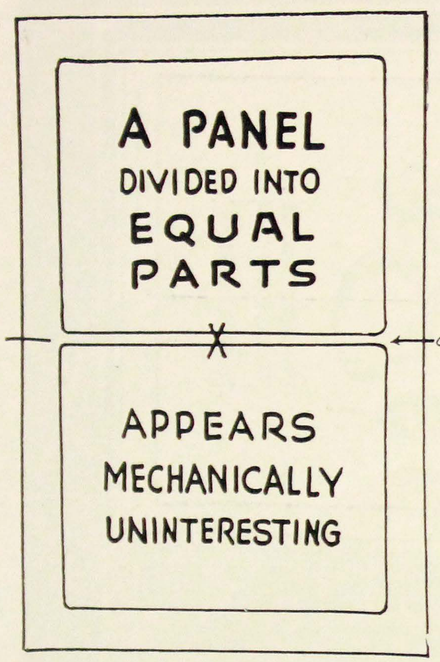
The effect is more forcefully illustrated by exposing but one line at a time.

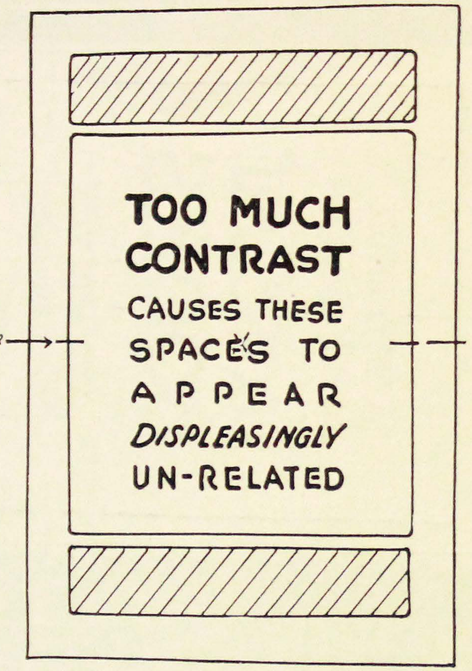


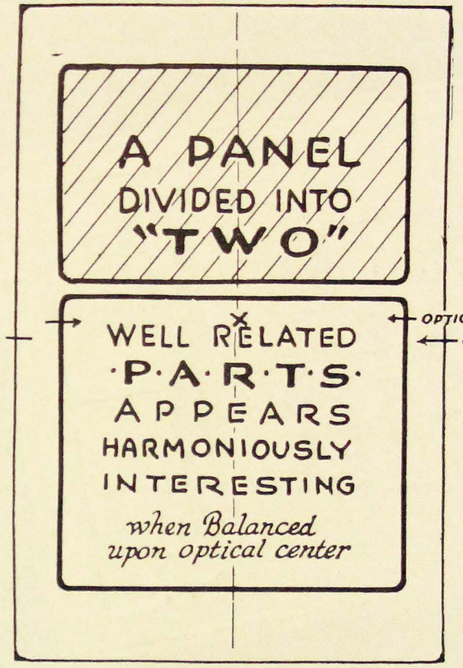
Original lettered on a 11 x 17 card with Style B Speedball pens.

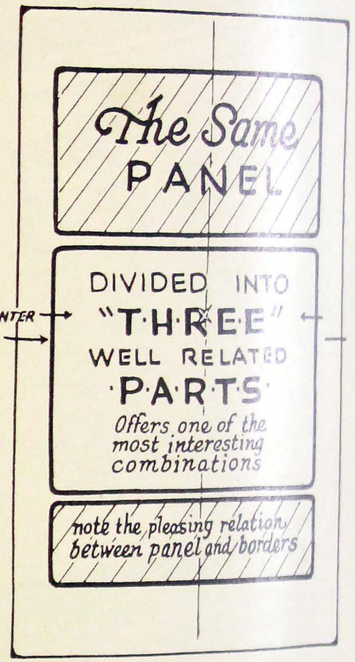
"Speedball pens are specifically recommended by Maxwell L. Heller, Head of the Art Department, Seward Park High School, New York, and popular writer on the subject of hand lettering."

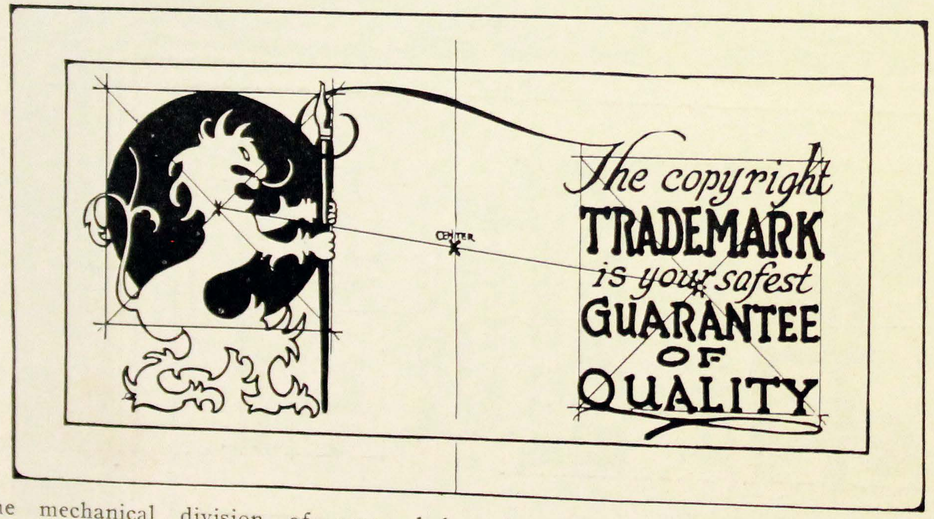
A "fool-proof" system of layout that teaches how to balance any card.



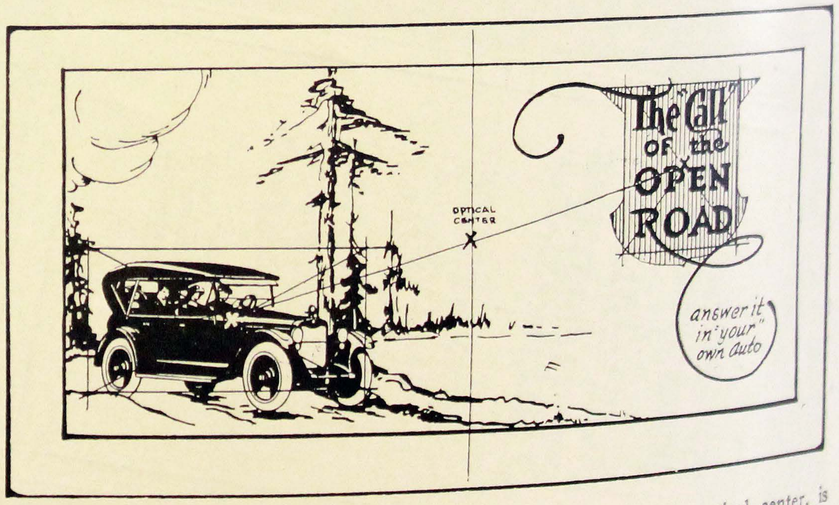






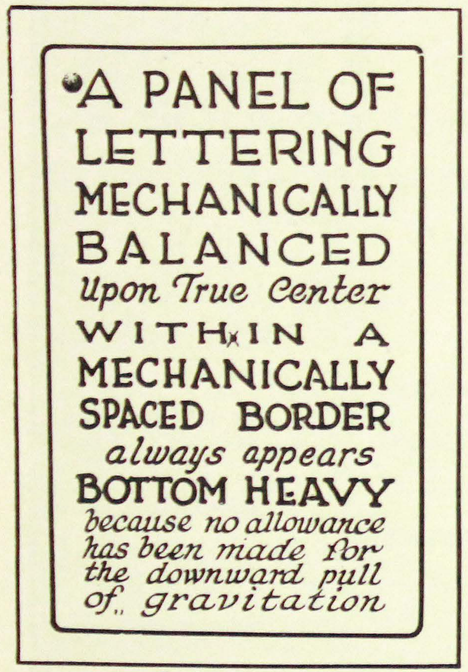


The mechanical division of space balanced upon true center is generally monotonous, uninteresting and bottom heavy.

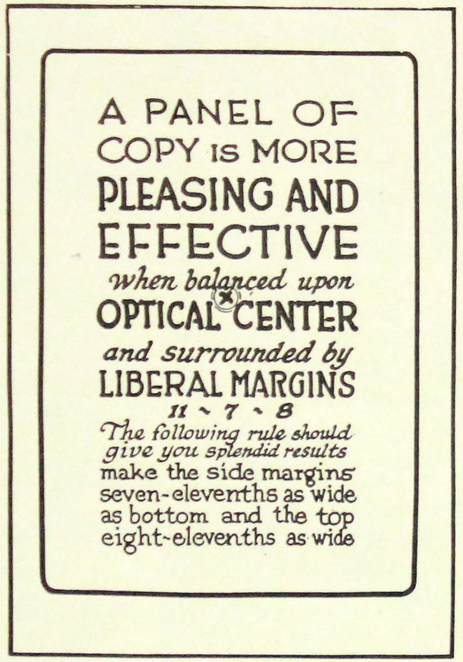


A harmonious division of the same space, balanced upon optical center, is always more pleasing and effective.

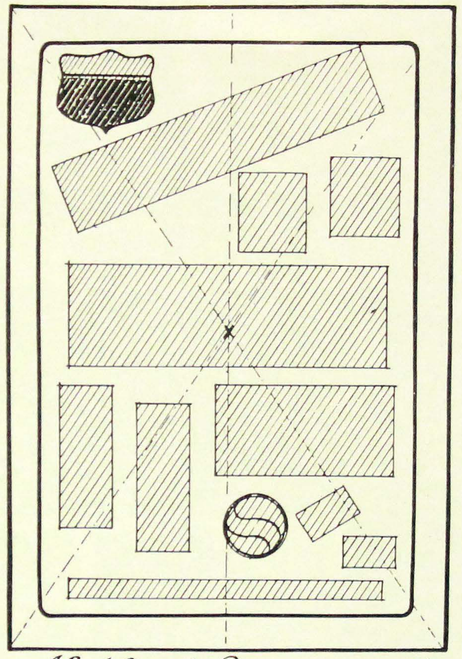
The two horizontal panels show by comparative examples that optically balanced layout is superior to mechanical layout; and it will be noted that the most pleasing effect is always obtained with the narrowest margin at the top, the sides next and the bottom the widest.



A Bad Layout

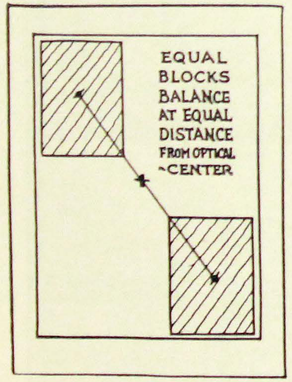


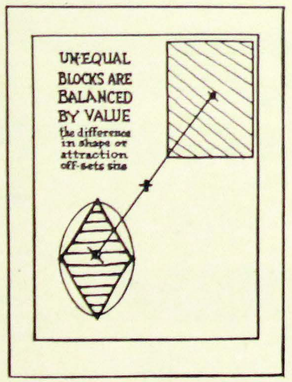
A Good Layout

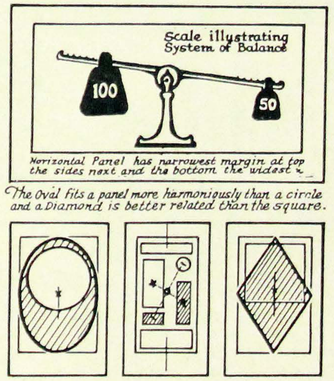


A Bad Layout - Poor arrangement of blocks distressing the optic nerves.

A Better Layout - Groups or blocks are balanced upon optical center



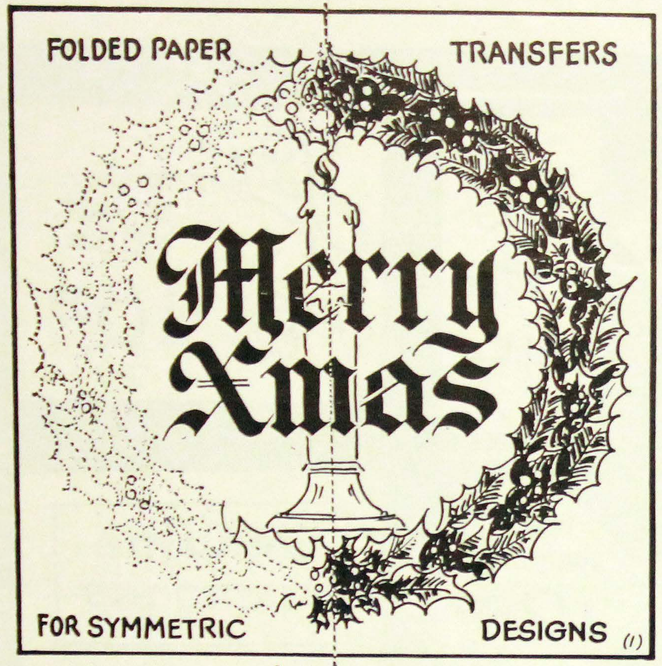


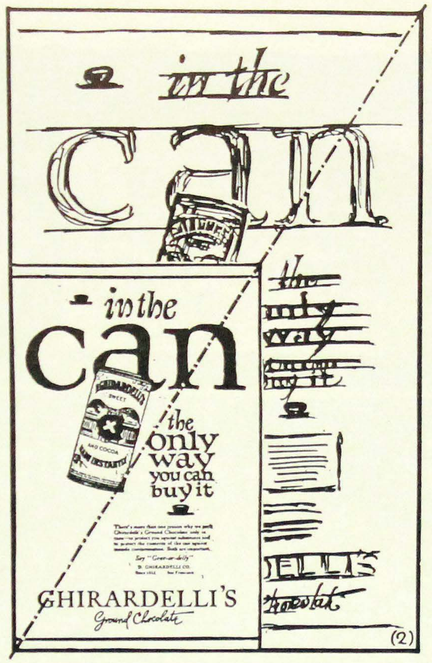


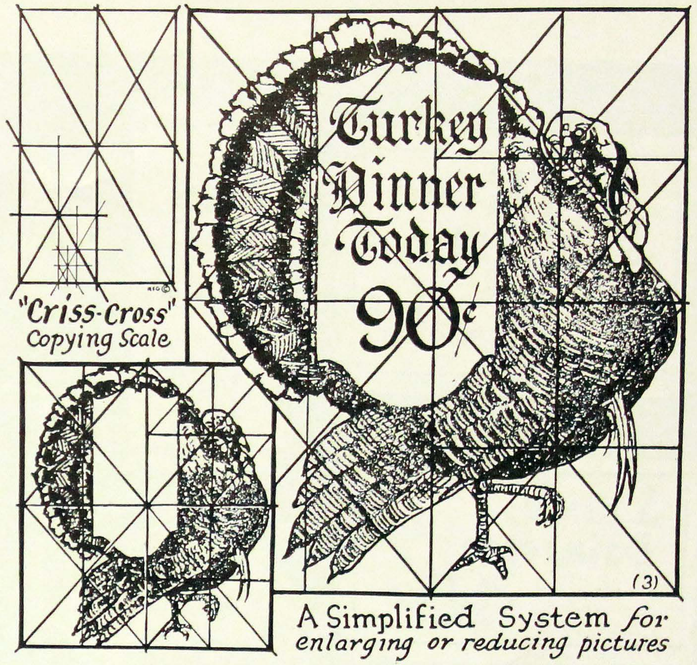
A few comparative examples of layout showing the simplest methods of balancing copy. Note that the most pleasing layouts are always balanced upon optical center, which is about five per cent, above the true center. This elevation is necessary to overcome the influence of gravitation upon sight.

When two unequal masses are balanced against a third, the center of attraction between the two is determined first and then a balance line is drawn from this point through the optical center and the third mass is balanced upon this line.—See third illustration on lower line of this page.

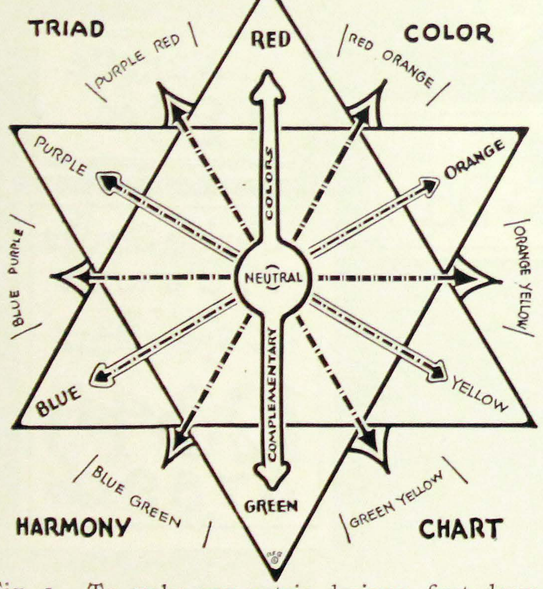
A representative group of hand-lettered display ads and show cards that offer some splendid examples of modern layout and arrangement.

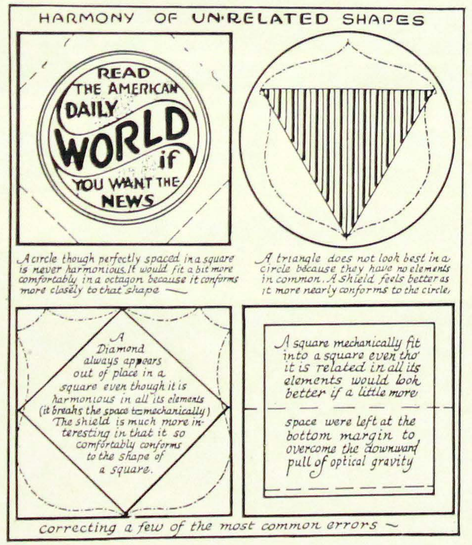






A Simplified System *for enlarging or reducing pictures*





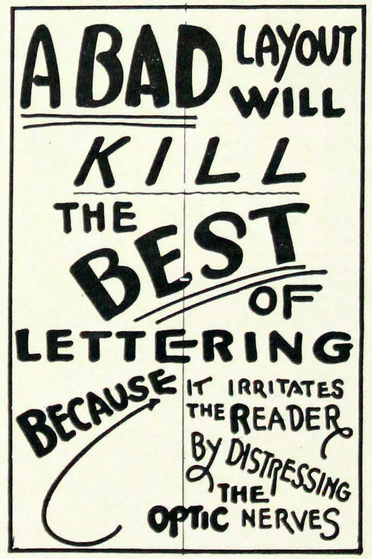


Fig. 1. To make symmetric designs, first draw half of the design with a soft pencil or charcoal, then fold paper and rub on back. This completes the design which can then be transferred onto any card by laying the paper face down and rubbing again.

Fig. 2. Illustrates the quickest method of determining the size and proportion of drawings for reproductions. The X on the can also marks the esthetic center of attraction which is always located slightly above and to the left of optical center. (This is the most sensitive spot on a card.)

A representative group of hand-lettered display ads and show cards that offer some splendid examples of modern layout and arrangement.

In this age of Speed, the modern show-card writer must, of necessity, be able to turn out large quantities of work in a limited time. Speedball pens will enable the ordinary workman to produce high-grade work at top speed because they automatically control the flow of ink and complete the stroke without retouching.

Original of the above cut, size 20 x 28 inches, showing a variety of layouts for display cards.

Beginner's Speedball Alphabet

made with Style "B" Round Point Speedball

abcdefghijklmno

pqrstuvwxyzfsw

Construction illustrated

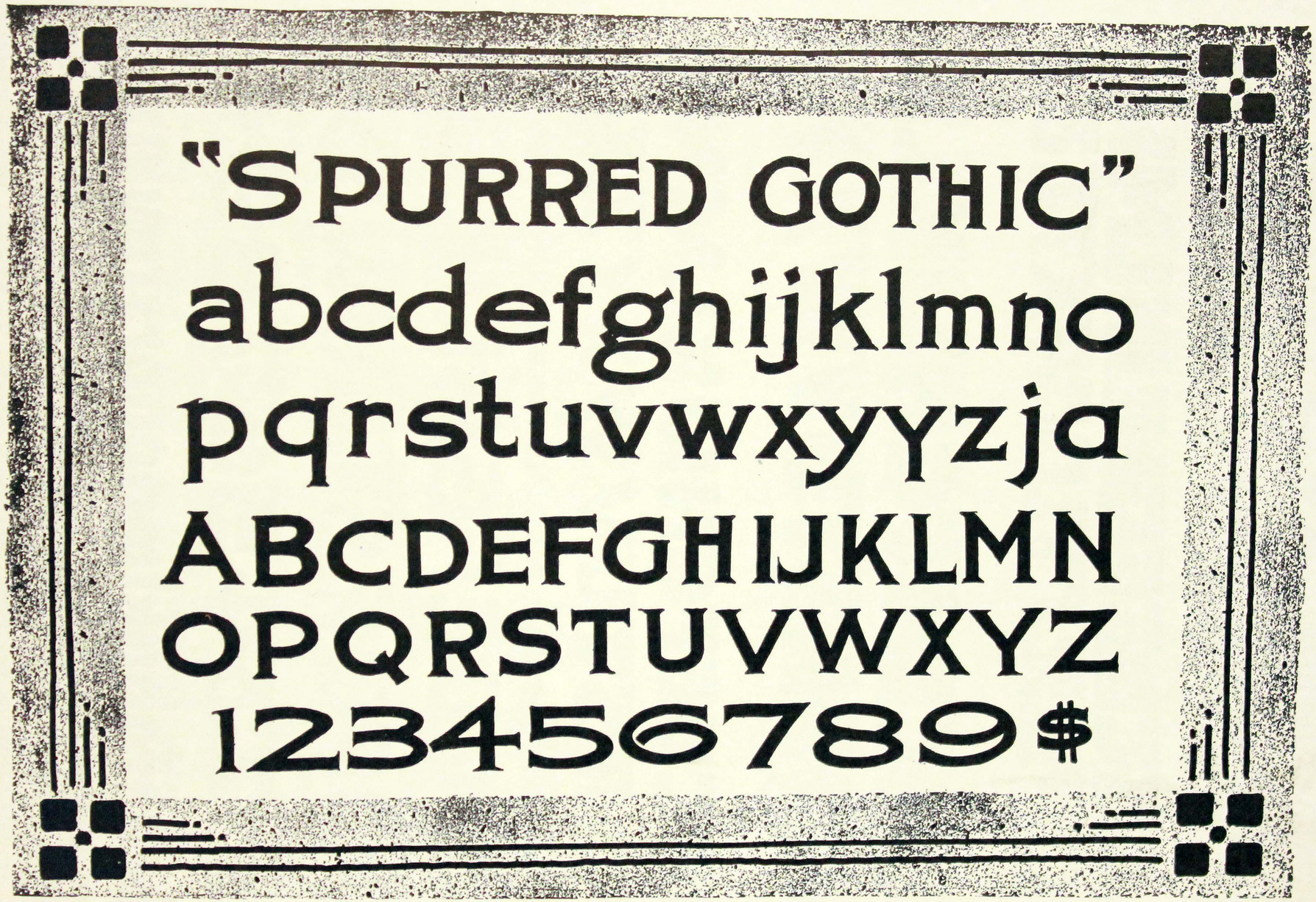
abcdfgesXRJKr

ABCDEFGHIJKLM&

NOPQRSTUVWXYZ

$12.50 3456786·90¢

"The Speedball is a great little 'time cheater.' What makes it superior to the media heretofore available for broad pen work, is the ink-retaining device."
—*Laud Hamilton, First Prize Winner, Signs of Times.*



A boldface alphabet of rapid single-stroke construction, suitable for show-card lettering; this is a familiar, readable style. The original was made on a 10 x 14 card using style B Speedball pen, size 2; spurs added with same pen turned over on its back.

Property of-
A. C. STEVENSON.

DOUBLE-STROKE POSTER

METHOD OF CONSTRUCTION

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&

ABCDEFGHIJKLM
NOPRSTUVWXYZ

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&A

ALSO SINGLE-STROKE POSTER LETTERS WITH A&B SPEEDBALL

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

$ 1 2 3 4 5 6 7 8 9 ¢

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPSTUVWXY&Z

Letters of larger size than can be made in a single stroke of broadest pen are constructed as in the above example. The rough edge in the second alphabet shown on this page is effected by a slight wiggle in making the strokes. These letters should first be sketched lightly with a pencil and the lines traced with a broad pen. Many other styles or modifications can be fashioned from these alphabets.

Letters of larger size than can be made in a single stroke of broadest pen are constructed as in the above example. The rough edge in the second alphabet shown on this page is effected by a slight wiggle in making the strokes. These letters should first be sketched lightly with a pencil and the lines traced with a broad pen. Many other styles or modifications can be fashioned from these alphabets.

CONDENSED SQUARE POSTER

STYLE "A" SPEEDBALL PEN

ABCDEFGHIJKLM

NOPQRSTUVWXYZ

PEN HELD AT RIGHT ANGLE WITH LETTER ↑ POINTING SQUARELY AT THE TOP

abcdefghijklr

mnopqrstuvy

wxyz&gkws

$123456789¢

123456789$

Carl F. Meier, winner of many lettering display contests, says: "The Speedball is superior to all other lettering pens. It's a wonder in a 'burst of speed.'"

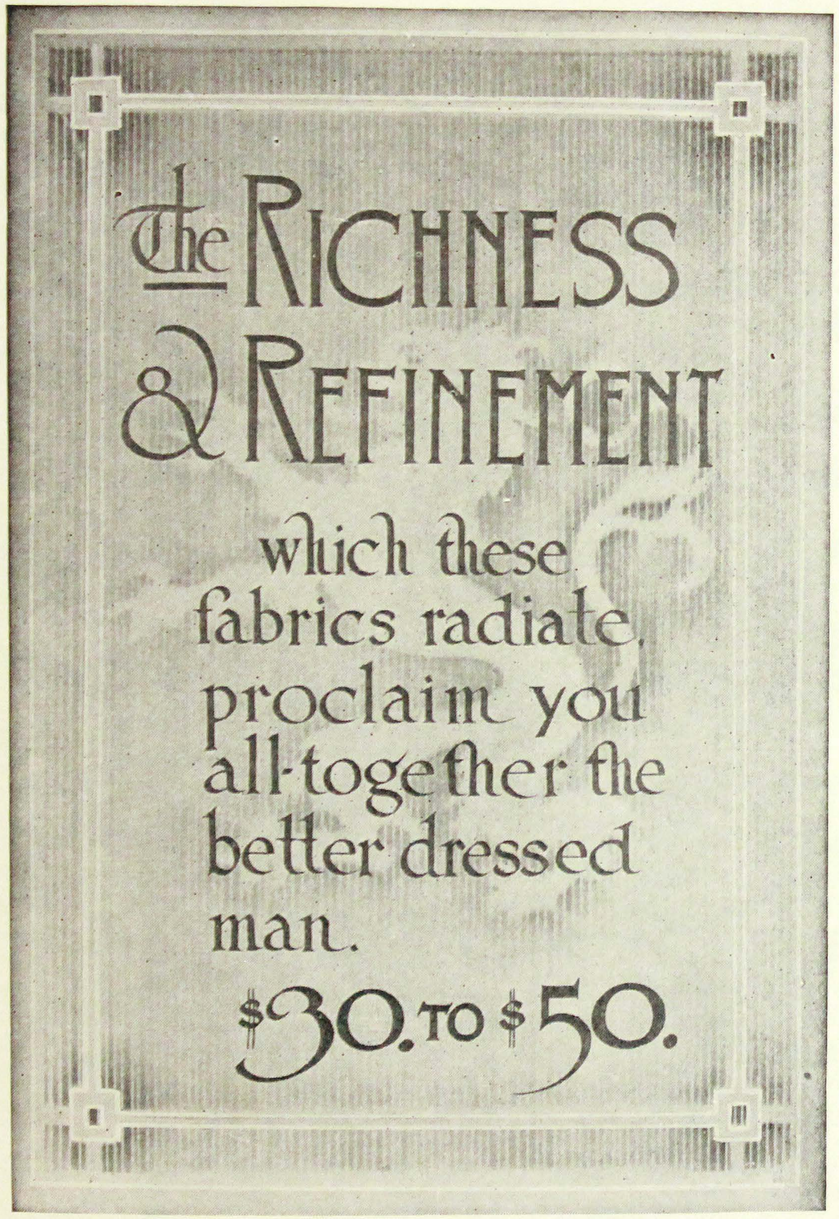
BLOCK LETTERS.

ABCDEFGHIJKL
MNOPRSTUVWXY

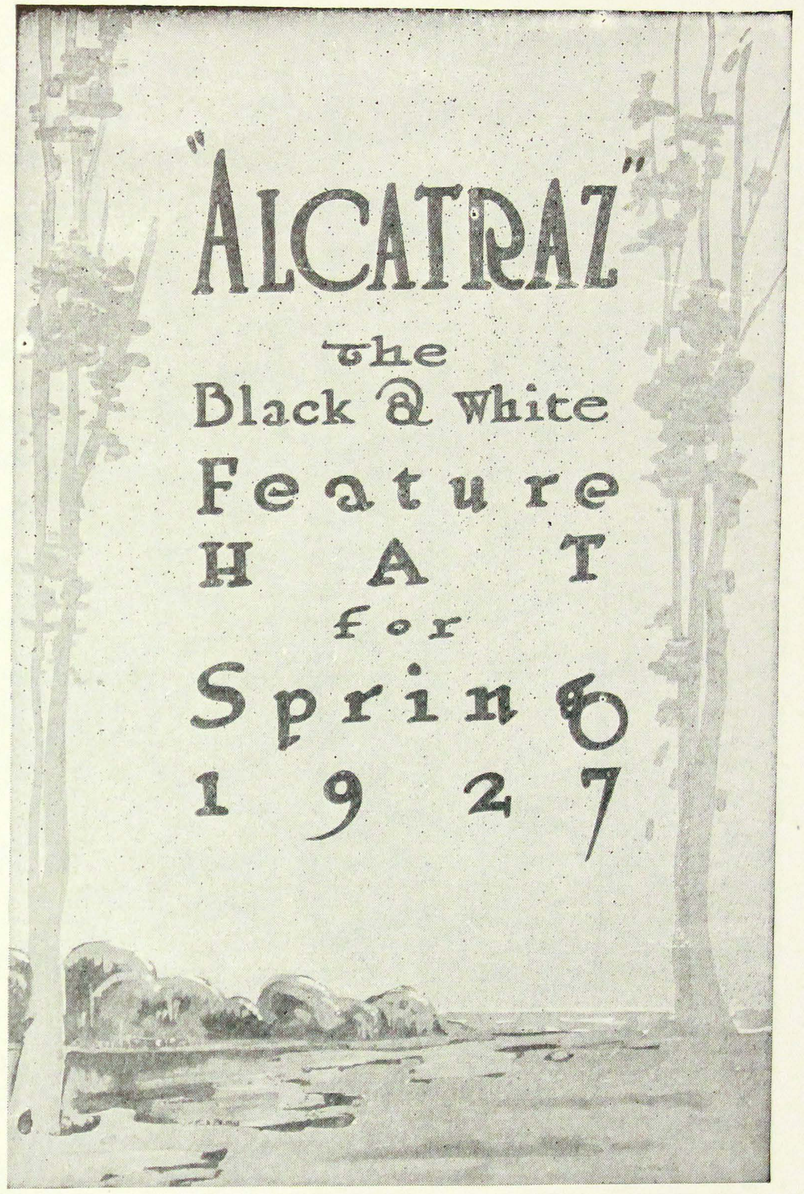
PLAIN GOTHIC

ABCDEFGHIJKLMN
OPQRSTUVWXYZ:

Original lettered on a 10 x 14 card. Square finish letters are made with a Style A square pointed pen held at right angles with the paper (pointing straight at top of sheet), the plain Gothic alphabet with a Style B round pointed pen and then retouched to give it sharp corners.



Original lettered on a card 10 x 17 with Styles "B" and "C" Speedball pens. The background effect is produced with cutouts of the Griffin and border, held down with strings and shaded with an air brush.



Original 9 x 14. Picture is a combination blending of air brush work and opaque showcard colors applied with a stiff brush. Lettered with a Style "D" Speedball Pen.

Rule three guide lines for each line of copy *Sketch in the letters with a hard pencil before using pen*

ABCDEFGHJKLM

ROMAN ITALIC ALPHABETS

Style "C" *Speedball*

NQPRSTUVXYZ

ABCDEFGHIJKL

MNOPQRSTUV

WXYZ&AJKLTQ

The desired slant is maintained by diagonal lines *Sharp "spurs" add much to the clean-cut appearance*

$1234567 89¢

abcdefghijklm

a c e m

abcdefghijklmn

Shift the position of the card or paper on desk to accommodate the slant *This will prevent a cramped stroke*

opqrstuvwxyzp

Broken strokes show construction

Rule three guide lines for each line of copy *A slight twist or flexible handling of the pen is required.*

opqrstuvwxyzg

A bolder letter is produced by substituting the Style "D" oval tip Speedball for the Style "C" pen

abcdefghijklmnopqrstuvwxyz

MODERN SHOW CARDS AND ADVERTISING

The idea of what constitutes a GOOD SHOW CARD varies according to individual taste and locality. Each community has its ideals, based principally on the ability of its most accomplished artist, whose efforts are usually copied by others. This same rule generally applies to the efforts of display advertising artists, both locally and nationally.

The main object of a display card or advertisement is its selling power. It should be sufficiently attractive to arrest attention. Its appearance should be such as will add value to the merchandise its advertising. Its arrangement must be simple and of a nature that is easily readable at a glance. Especially does this apply to the catch lines and headings.

If decorations or illustrations are used, let them be relative to the subject. Remember: a bunch of forget-me-nots on the corner of a display card would not ordinarly boost the sale of automobile tires, hardware, or groceries.

Perfect lettering does not always mean a GOOD card. Heavy stereotyped designs, massive cut-outs, colonial pillars, stucco decorations, marbleized arches and a stiff carved-out appearance in lettering are suggestive of tombstones. They look as though they were made to last forever, and subconsciously suggest age, decay, or last season's merchandise. This class of work may be mechanically pleasing to look upon, but it does not sell goods. It preserves them. Let your work have the appearance of freedom of movement, grace, speed and individual technique. This can only be acquired by intelligent, persistent practice with proper tools and materials.

For any kind of pen lettering, a good quality of litho cardboard is best. Its specially coated smooth surface permits the pen to be drawn in any direction and insures uniform clean cut strokes. With ordinary care the ink will not spread, as on the more porous surfaces such as are used for brush work.

When you hear the expression "Just like Print" applied to "Hand Lettering," you may safely say: "It's too good to be of much commercial worth." If the value of lettering were judged by its resemblance to type, individuality would vanish, and lettering would cease to exist as an applied art. All reading characters are adapted from the same basic principles. But though there are many hundreds of different types of alphabets used in the printer's art, no "set-up" job can be compared with the art of the hand letterer for style, beauty, graceful arrangement and general effectiveness.

The modern letterer does not attempt to produce replicas of type faces. Type alphabets are seldom designed to meet the requirements of hand lettering, and the methods employed in their origination make them very difficult to reproduce by hand. As a curiosity, such perfection might have a fictitious value, but it has little or no commercial worth. The appearance of an alphabet may be changed, but never its basic principle. Altering the latter would result in meaningless hieroglyphics or the curlycues of the faddist, which are here today and tomorrow decorate the waste basket.

In the selection of a type of letter to be reproduced by hand there are several considerations. First, the media available for successful reproduction. Second, the nature of the surface to be worked upon. Third, the amount of time available, based principally on the recompense. Generally it is better to devote a little time to making a rough pencil sketch of the arrangement before starting to letter. Let legibility be the primary consideration. The style of letter selected should reflect the spirit of the subject and the copy should be arranged in some geometric shape or artistic manner to form part of the whole design. The entire mass should conform in area to the space in which it goes. If illustrations are to be used they should face the lettering. Otherwise they detract attention from the copy.

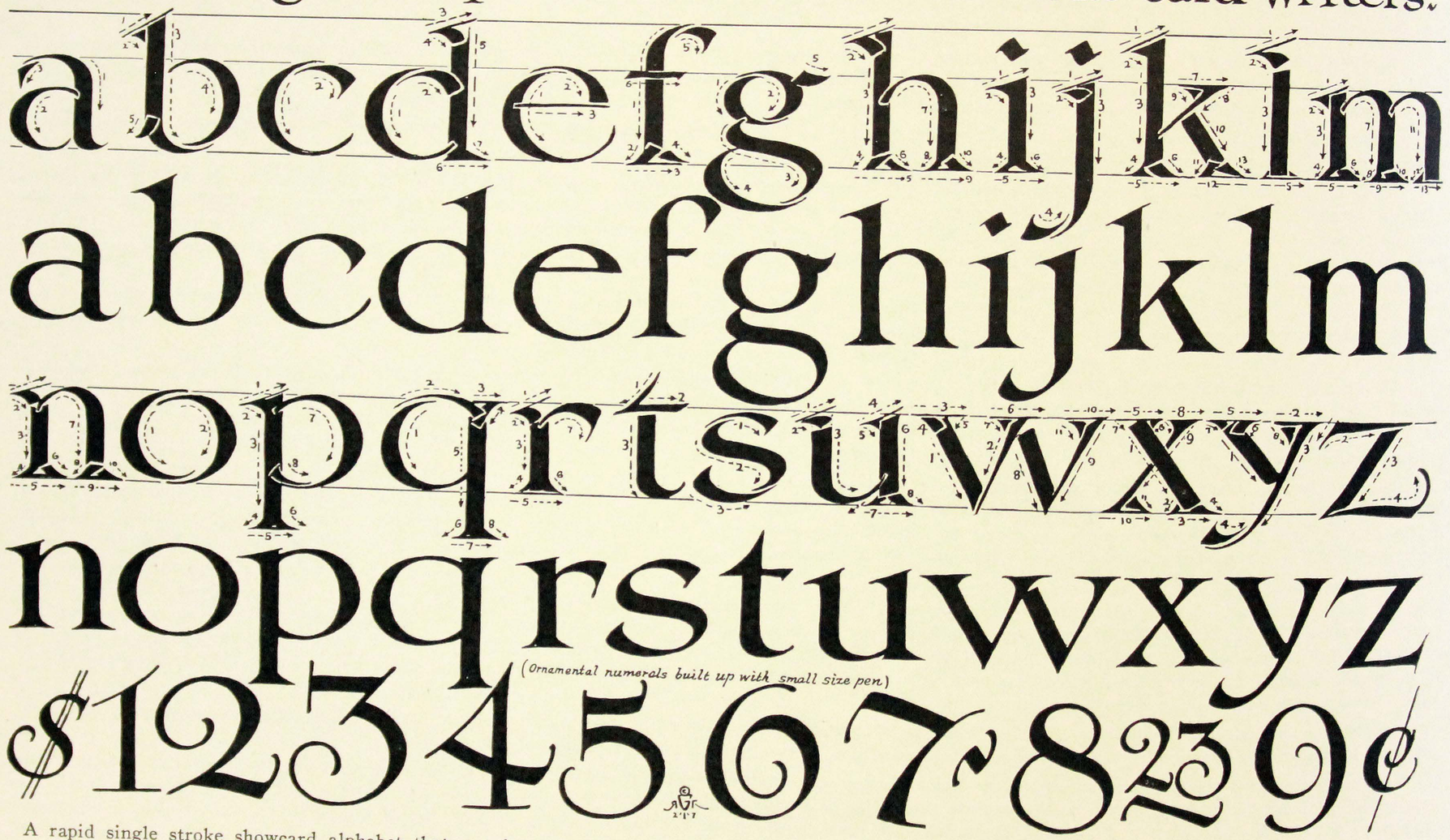
With rare exceptions, the best of lettering loses its effectiveness if indifferently spaced and aligned. Mediocre, or even poor lettering is to be preferred if dexterously arranged. The aim should be for general effect rather than perfection of detail.

When lettering or drawing for newspaper or magazine use the artist should know something about the "printers' rule"—In measuring height, one inch equals 72 points or 6 picas or 6 ems—12 points equal one pica and 12 picas one column—There are 14 agate lines to the inch—when 12 point type is used "72" is divided by "12" to find the number of lines to the inch if 6 point type is specified 72 is divided by 6, etc—width is figured in columns, newspaper columns are two inches wide, magazine columns vary—The size of a 24 sheet poster panel is 11 x 25 feet. The DeLuxe painted bulletin varies. Sketches are drawn one inch to the foot.

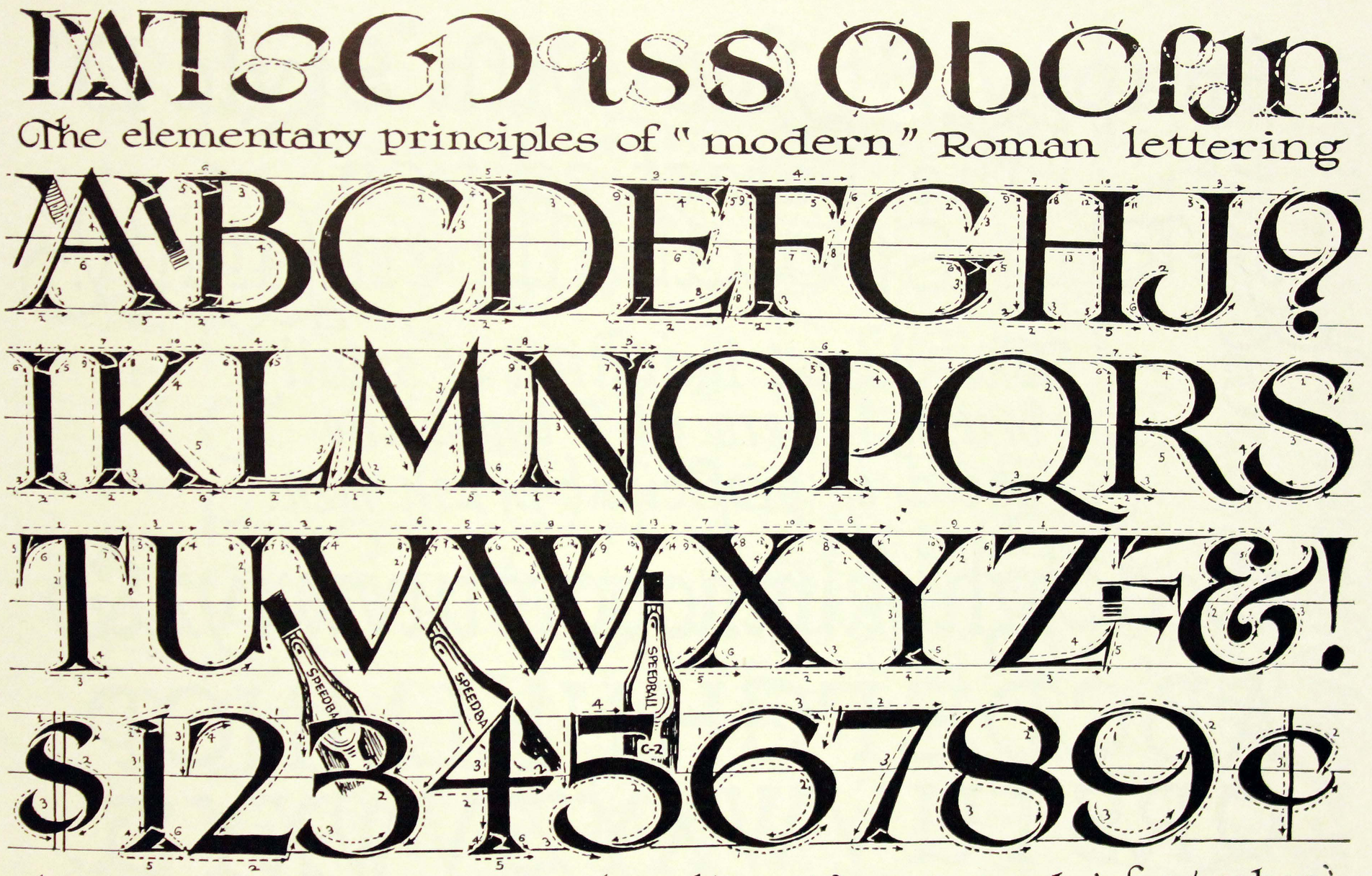
abcdefghijklmnopqrstuvwxyz

MODERN Single Stroke *Style·C·Speedball* ROMAN

A rapid legible alphabet for Artists and Sho-card Writers.



A rapid single stroke showcard alphabet that can be mastered with a little careful practice. Note that a flexible manipulation of the pen is required to produce the sharp or clean cut serifs and the finished elements in a single stroke.


The elementary principles of "modern" Roman lettering
ABCDEFGHJ?
IKLMNOPQRS
TUVWXYZ&!
$123456789¢
SPEEDBALL
C-2
(dotted lines indicate the direction (and order) of strokes)

Snappy Styles with "Style D"

The Latest edition of The Speedball pen family.

The closest imitation of small brush letters at 5-times the speed of proficient brush men.

abcdefghijklmnopqrstuvwxyz&

ABCDEFGHIJKLMNOP

QRSTUVWXYZV·W·XY&

The Style C pen, is also well adapted to the construction of this alphabet, lending a little lighter appearance to the finished letter.

Characteristic "Italics"

of a very slight degree in slant

ABCDEFGHIJK
LMNOPQRSTU
VWX-123456789-YZ

Lettered with "Style D" Speedball

abcdefghijklmn
opqrstuvwxyyz

"Derived from Slant Italian Manuscript Writing"

abcdefghijkklmnopqrr
This one lettered with a "Style C"
stuvwuvwxyyyxzz&

?? Jazzed up a Bit & and
with a Style D Speedball

ABCDEFGHIJKLM
NOPQRSTUWXYZ

abcdefghijkmnopqrstuvxy
r s wz

abcdefghijklmnopqrrstuvxyz
"Style A Speedball Pen"

These single stroke alphabets can be made with either Style "C" or Style "D" Speedball pens. The Style "C" pens give them a little lighter character than the Style "D".

For Preparing HAND-LETTERED Advertising and Display Headings etc.

Showing the letters outlined in one stroke complete, no patching up, or trimming, every mark, dot or stroke you make with this pen is of uniform thickness, going in any direction, up, down or sideways, oval or circle. *Border* made without ruler.

Gordon

Letters of this description should first be sketched with a pencil, then inked in with a broad stroke pen the exact width of the narrowest element.

Original lettered with size 4 Style B Speedball on a 10 x 14 card. Border is spattered and design then painted with white and outlined with a small Style "B" pen. This alphabet is also well adapted to single stroke construction with the (oval pointed) Style "D" Speedball pens.

Building up letters

Roman.

Constructive Elements

aannnn

abcdefg

abcdefghhiijk

llmmnoopqrs

tuvwwwxxyyz

§sss simplified

HEAVY-FACE ROMAN....

CAPITALS.

AABBBCC

DEFGHGH

IJKKLMMN

OPQRSTUV

WWWXYZ&

Arthur Linkenbrink, the most progressive western artist, says: "The Speedball is the 'Open Sesame' to the gold mine of Success; because you simply have to steer and it does the work for you."

Double-Stroke Poster Roman

Letters Built-up with #4 Style "B" Speedball (Round Point) Pen

Note → A close imitation of double-stroke lettering is produced by the single-stroke method using Style "D" Speedball *(oval point)* Pens.

abcdefg ABCDEF
hijklmn GHIJKLM
opqrstu NOPQRST
vwxyz& UVWXYZ

All Perpendiculars are thick double-down strokes - *Except* → M·N&U·

All Obliques - drawn from left to right are thick *Thus* \AVXWNMKY· \\\

Arrangement and co-relation of elementary principles - The Thick and Thin lines of Capitals and lower-case Roman Letters

II//\\—OSCnu

Thick elements - Two Strokes placed Side-by-Side, without overlap. *Except* - on Circle or Oval. I/\OS

All Obliques - drawn from right to left are thin *Thus* /AVXWMKY *Except* Z //

Note → the size pen best suited to the job will complete the thin elements in a single stroke

"I am particularly pleased with the Speedball pens. We find them valuable aids in the teaching of lettering in our high school Art Department."
—*Clara P. Reynolds, Supervisor, Seattle.*

for the Commercial Artist...

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPRSTUVWY&

abcdefghijklmnopqrstuvwxyz&yg
ABCDEFGHIJKLMNOPQRSTUVWXYZ·Etc.

Crafty Lettering

ABCDEFGHIJKL
MNOPQRSTUV
WWXYYZ&&Co
1234567895¢

Unique, condensed squatty-type letter // Very effective // Artistic if properly arranged in mass-form body matter // // Particular attention is called // to narrow spacing between the lines // the absence of inside oval effects in circular or oval elements // and // the geometrical // formation of the // entire production

Individual Conceptions

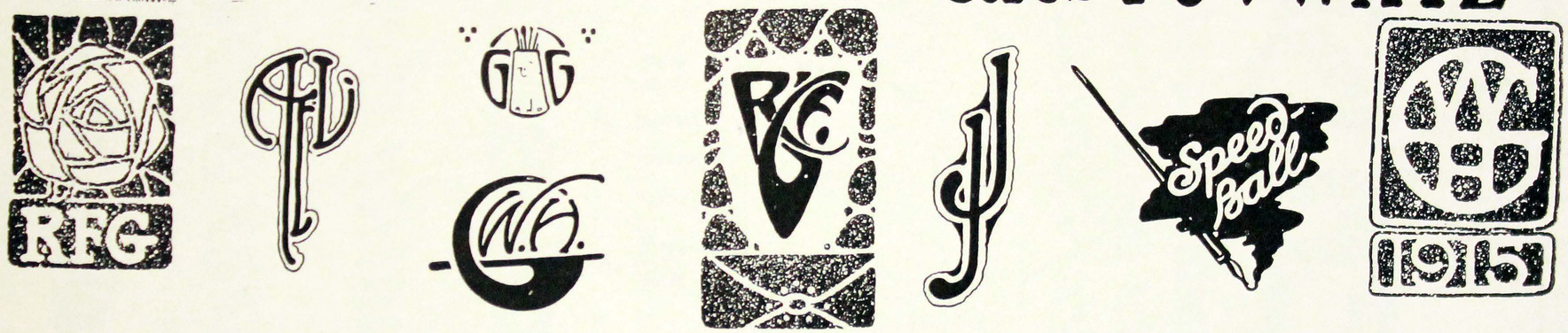
aabcdeeffggh
ijkklmmnnoopp
qqrrsttuuvvw
wwxxyyz $2?

"The Speedball does the small lettering trick faster and better than any other device for the show-card man."
—*C. T. Frykman, Standard Show-Card Works, Chicago.*

ROYCROFT DISPLAY

abcdefghijklmnopqrstuvwxyz & nm the.

ABCDEFGHIJKLMNOPQRSTUVWXYZ



Jensen Bold Condensed

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Original size, 10 x 14 inches. These two standard alphabets are slightly modified. The Roycroft alphabet was built up with the small size Style B Speedball pen, using a nervous stroke, and the Jensen Bold was lettered with a No. 3 Style A Speedball pen. The monograms were first sketched with a pencil and then inked in with a small Style B Pen. The heavy blocks were spattered with white ink, using a stiff tooth brush.

How Various Letter Styles Influence advertising

Choosing harmonious letters is often more essential than perfect "Craftsmanship"

For Grace, Elegance and Feminine Appeal use

1 Fancy ROMAN & Italics

2 CLASSIC ROMAN

Radiates Conservative Dignity, Permanence & Beauty

3 Texts. Church Gothic. UNCIAL

Radiate Antiquity, Quality, Craftsmanship & Reverence

4 GOTHIC AND BLOCK

Present a Sturdy atmosphere of Strength & Power

5 "Personality Script"

Commands quick Action = "Speaks for itself!"

6 The "JAZZY STYLES"

Frivolous freedom effected by broken line

7 RADIO CATERPILLAR REG U S PAT OFF CHINA SILKS ICE

Novelty lettering individually designed to harmonize with and express the character of the subjects

VANITIE ROMAN!

with the Style "B" Speedball Pens

ABCDEFGHIJKL

MNOPQRSTUW

VXY$1234567890¢Z

abcdefghijklmnop

qrstuv&?Qwyxyz

These letters are first sketched with a pencil, then inked in, using the two sizes of Style B pens best suited to the size and strength of the letter desired.

20th CENTURY CLASSIC ROMAN

Original lettered on a 9 x 14 card, using a small size Style B Speedball pen. This alphabet was fashioned from the early Roman letters of the 2nd century found on the Trajan columns. It offers a substantial base upon which new letter innovations may be fashioned. The letters in outline did not appear among the early Roman characters and they have been added to complete our modern alphabet.

DRAFTSMEN & ARCHITECTS STYLES

ANCIENT AND MODERN CONCEPTIONS IN VOGUE

ABCDEFGHIJKLMNOPQRSTUVWXYZ'S&

abcdefghijklmnopqrstuvwxyyzz&

MADE WITH SIZE #5 STYLE B OF THE SPEEDBALL PENS =

ABCDEFGHIJKLMNOPQRSSTUVWXYZY&

abcdefghijklmnopqrstuvwxyz:afgktw

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz:agkyz

1234567890" 123456789„ 1234567890"

"The letterers and commercial artists should be particularly interested in this pen. I signed 171 letters in three dips with the small size. It's a great time saver."
—*Rowland W. Jolly, Business Manager Business Journal; The Magazine of Commercial Education, New York.*

Ragged and Rugged:

abcdefghijklmn
opqrstuvwxyz&

ABCDEFGHIJKL
MNOPQRSTUVWX
Y·1234567890Z

Showing Simple Outline Method:

Original lettered on a 10 x 14 card with a No. 2 Style "B" Speedball pen. The wavered effect is produced by a nervous stroke.

new Western Letters

easy to make with a "Speedball" pen

abcdefghijklmn

most effective if a few letters are "off set" a bit

opqrstuvwxyz

ABCDEFGHIJKLT

MNOPQRSUVWXYZ

$1234567890¢

This alphabet only offers a suggestion of how a careless treatment of any heavy face alphabet lends individuality to hand lettered advertising. The original of this plate was lettered on a card 11 x 17 inches, using the Styles "A" and "D" Speedball pens.

Metropolitan Poster

abcdefghijklmno
pqrstuvwxyzapts
ABCDEFGHIJK
LMNOPQRSTU
V&WX 12345 6789$!YZ?

A modern interpretation of heavy Roman made with the Style D Speedball pen. The white line inset can be varied in style and is usually applied with a brush.

ROMAN NUMERALS

MCMXXVII ←—=—→ 1927

1	2	3	4	5	6	7
I	II	III	IV	V	VI	VII
8	9	10	11	12	13	
VIII	IX	X	XI	XII	XIII	
14	15	16	17	18		
XIV	XV	XVI	XVII	XVIII		
19	20	25	30	35		
XIX	XX	XXV	XXX	XXXV		
40	45	50	55	60	70	
XL	XLV	L	LV	LX	LXX	
75	80	90	100	125		
LXXV	LXXX	XC	C	CXXV		
150	200	250	300	400	500	
CL	CC	CCL	CCC	CD	D	
600	700	800	900	1000		
DC	DCC	DCCC	CM	M		

When a lighter quality is desired, use a smaller size pen or change to a Style C Speedball.

Gordon Text

abcdefghijklmnopr
sqstuvwxyz Style D.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

Gordon Text Italics -D- Speedball

wabcdefghijklmnopqrstuvyz
ABCDEFGHIJKLMNOPQR
STUV $123456789¢WXYZ

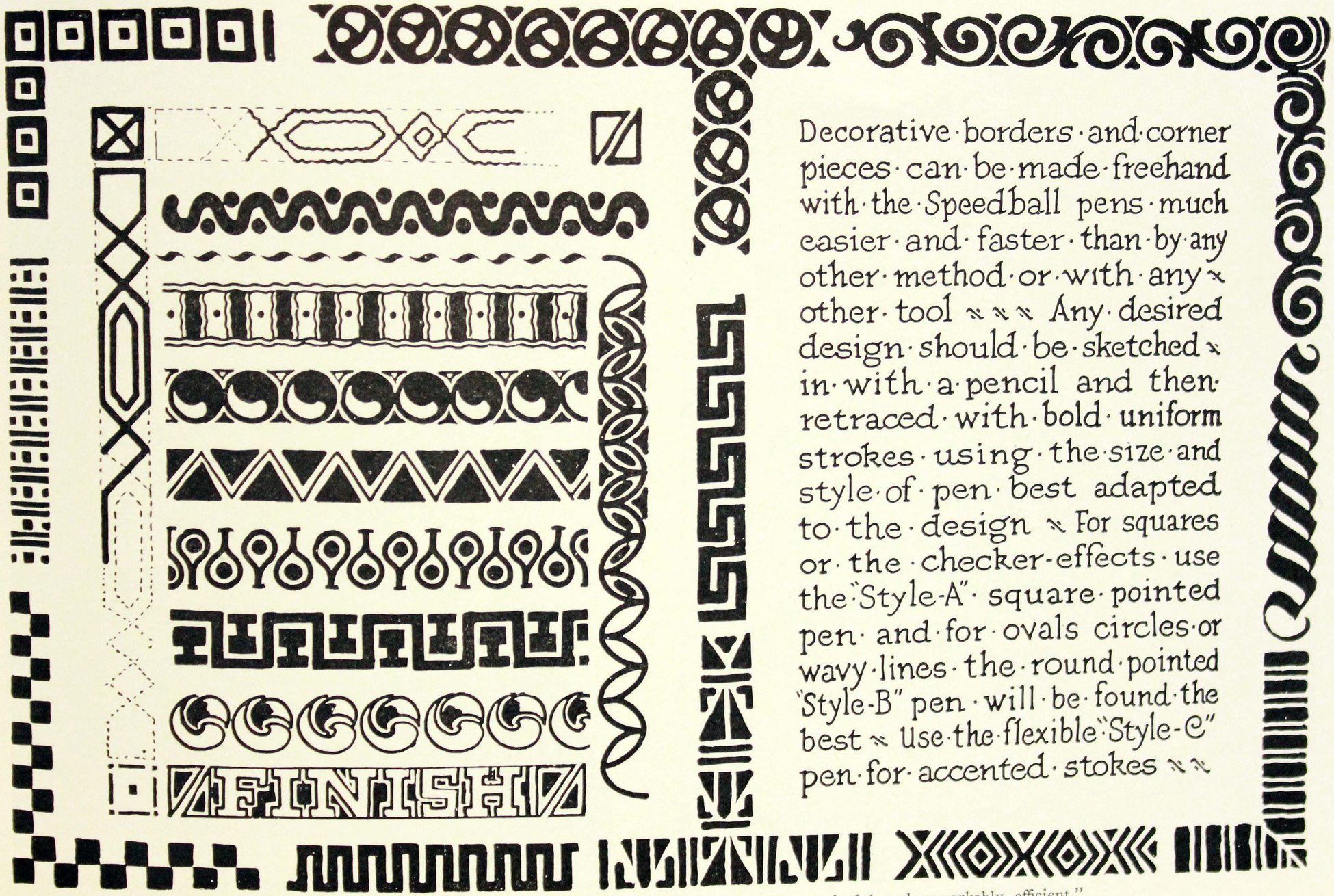
Modified Old English Style D.

abcdefghijkmnolp
qrsstu XYZ vwxyz
ABCDEFGHIJK
MNOPSTUYW

Comparison with page 58 illustrates how changing the style of pen changes the character of the letters.

A handy group of simple, ornamental stunts and border suggestions.

A handy group of simple, ornamental stunts and border suggestions.



Decorative borders and corner pieces can be made freehand with the Speedball pens much easier and faster than by any other method or with any other tool ⁂ Any desired design should be sketched in with a pencil and then retraced with bold uniform strokes using the size and style of pen best adapted to the design ⁂ For squares or the checker-effects use the "Style-A" square pointed pen and for ovals circles or wavy lines the round pointed "Style-B" pen will be found the best ⁂ Use the flexible "Style-C" pen for accented stokes ⁂

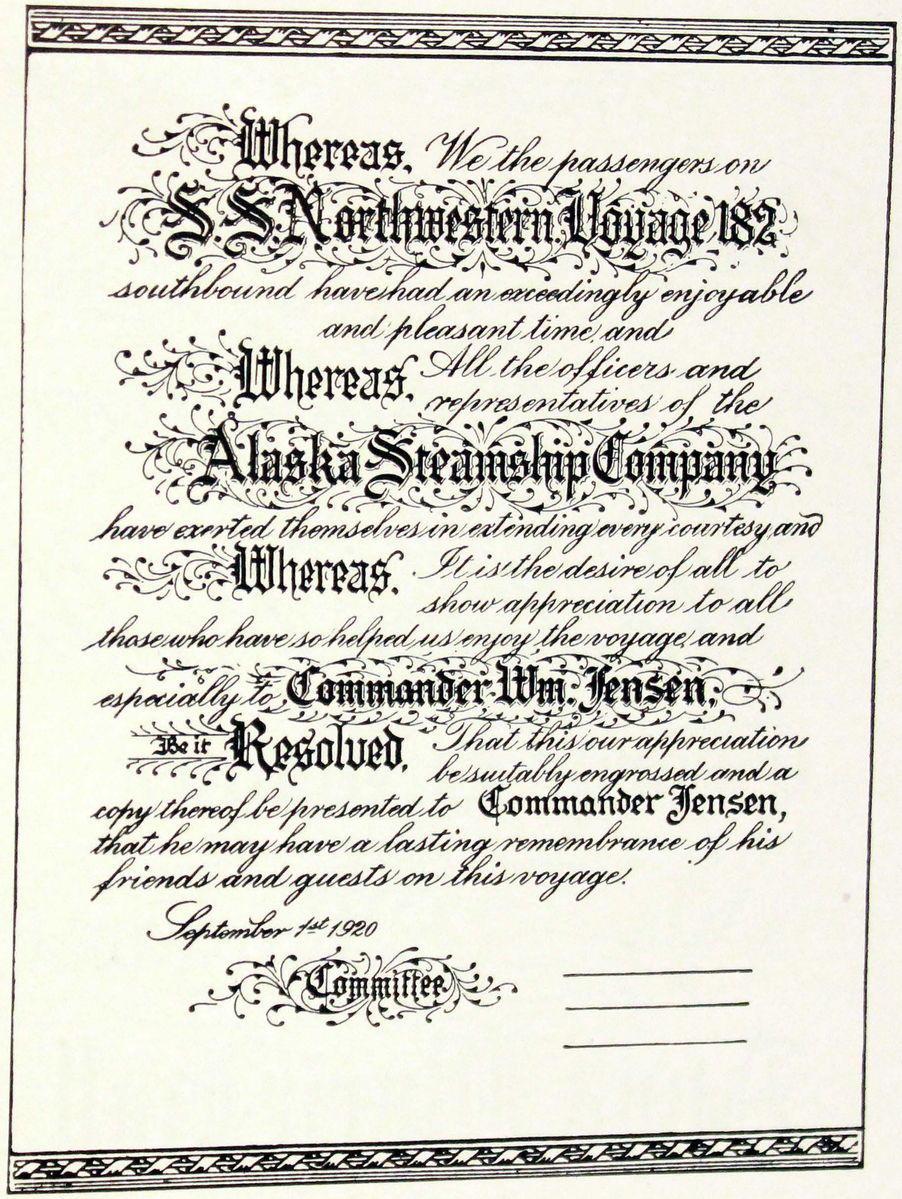
Property of-
A. C. STEVENSON.

Wm. E. Fielding, English card writer, says: "I find the Speedball pens wonderful and remarkably efficient."

A beautifully engrossed Masonic resolution. The illumination is both elaborate and dignified.

Resolution engrossed upon real sheepskin. The simplicity of the illumination is pleasingly effective.

A representative example of illuminated engrossing. Original attractively designed in harmoniously blended and bright gold combinations on genuine parchment, size 15 x 21.



Whereas, We the passengers on
S. S. Northwestern Voyage 182
southbound have had an exceedingly enjoyable
and pleasant time and
Whereas, All the officers and
representatives of the
Alaska Steamship Company
have exerted themselves in extending every courtesy and
Whereas, It is the desire of all to
show appreciation to all
those who have so helped us enjoy the voyage and
especially to Commander Wm. Jensen,
Be it Resolved, That this our appreciation
be suitably engrossed and a
copy thereof be presented to Commander Jensen,
that he may have a lasting remembrance of his
friends and guests on this voyage.

September 1st 1920

Committee

A standard example of layout used for the average resolution, lettered with the Style C Speedball and Hunt's Imperial No. 101 used in an oblique penholder.

Artistic Diploma Filling

George W. Brown Anna Marie Hannah

William Jennings Mc Intyre

Western Wallace Watch Works

George H. Walker James F. Bennington

Margaret W. Durham

Anna Marie Hall Elmer Ray Deming

Samples of diploma filling, lettered with Hunt's "Imperial" and Style "C" Speedball pens.

Round Hand Script Alphabet

ABCDEFGHIJKLM

NOPQRSTUVWXYZ

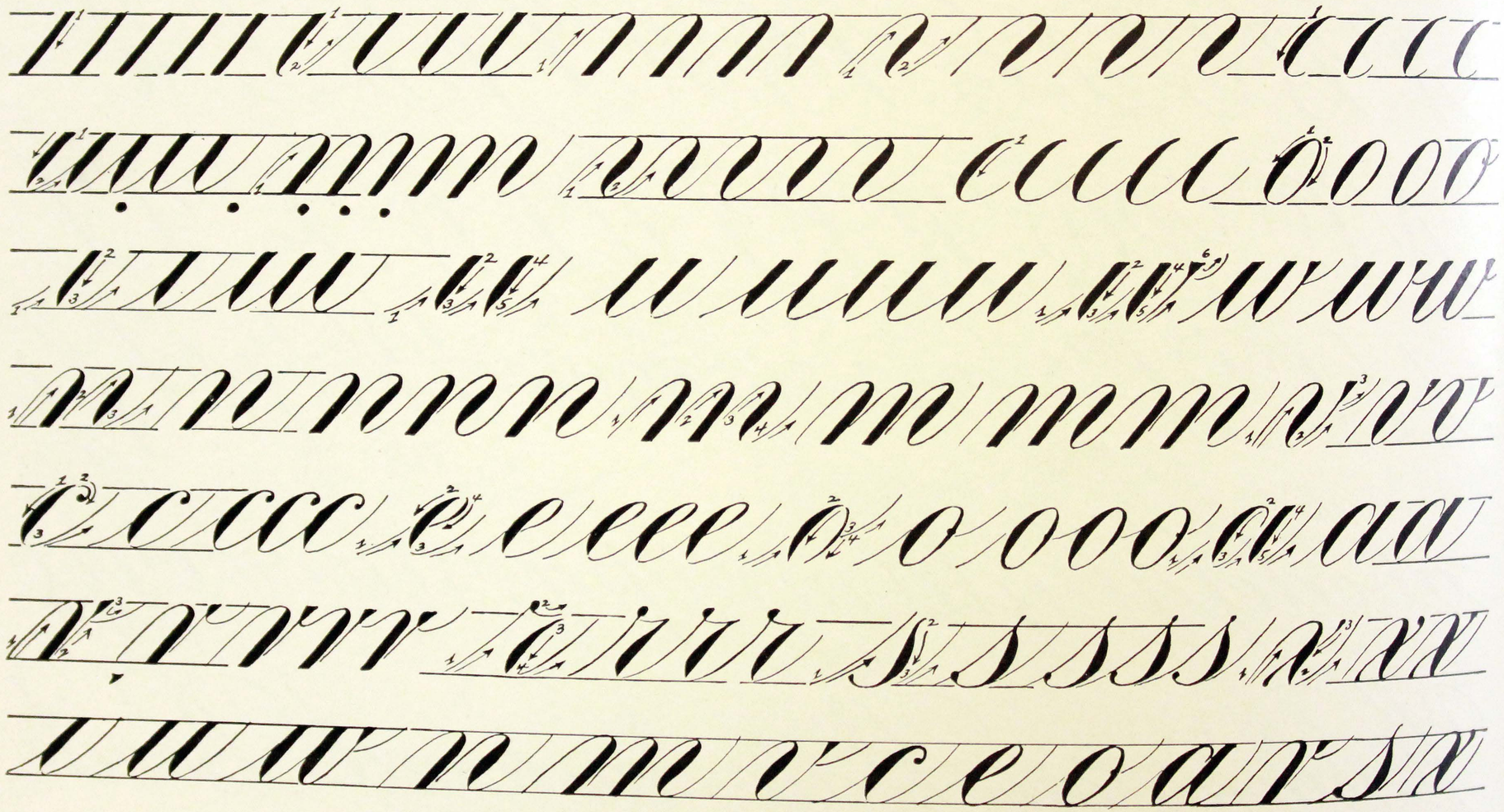
&1234567890¢ mn cc o p l l f j

abcdefghijklmnopqrstuvwxyzz

Washington State National Bank.

Engrosser's alphabet lettered with Hunt's "Imperial" flexible writing pen No. 101, using an oblique holder.

Principles and letters - Roundhand Script



Strokes numbered in constructive order and grouped according to their use.

Small letters - Roundhand Script

iuwnmvceoaysszqa

in union wine mine

move vine came ever

owner annum winner

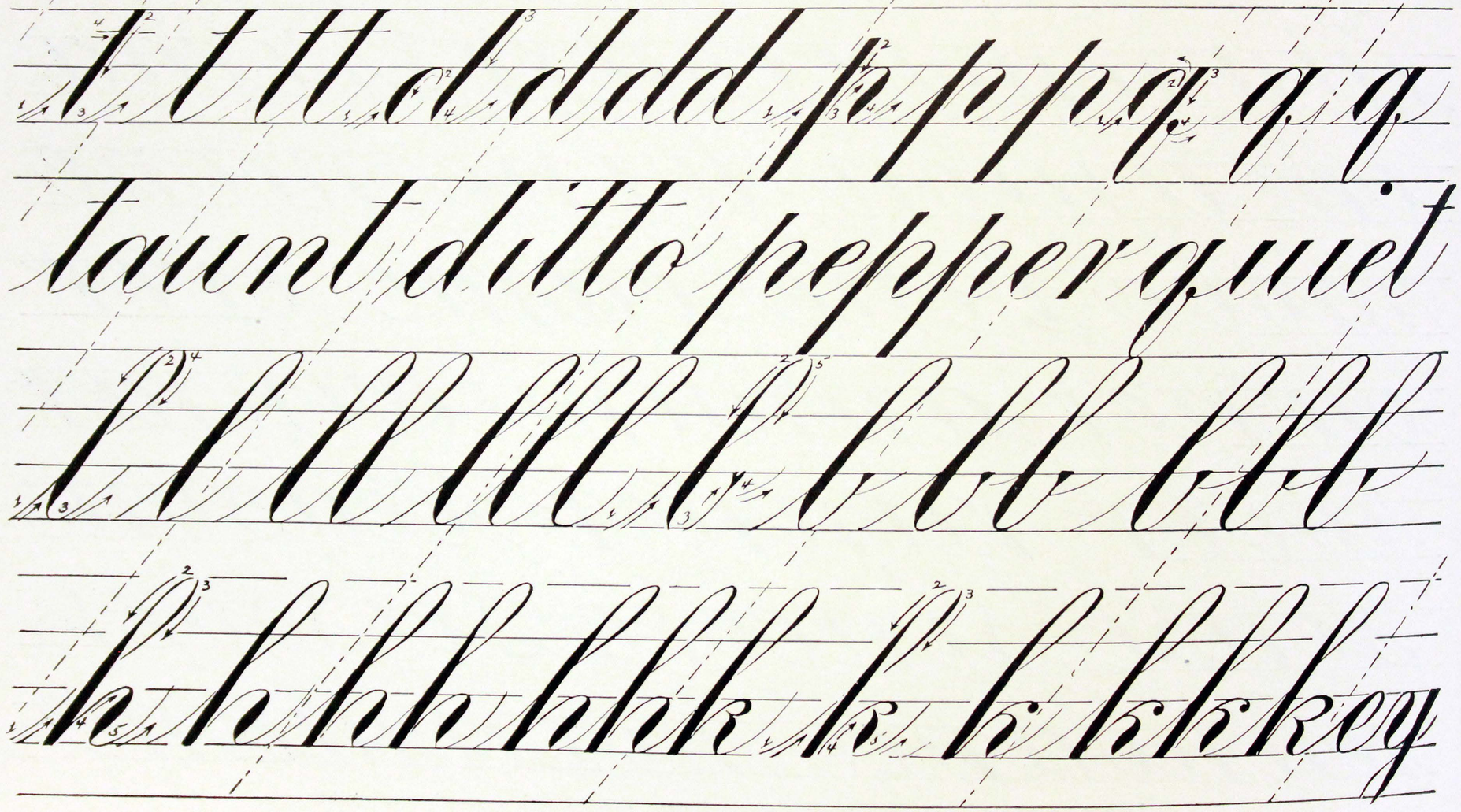
rover runner reason

sense sincere scissors

announce maximum

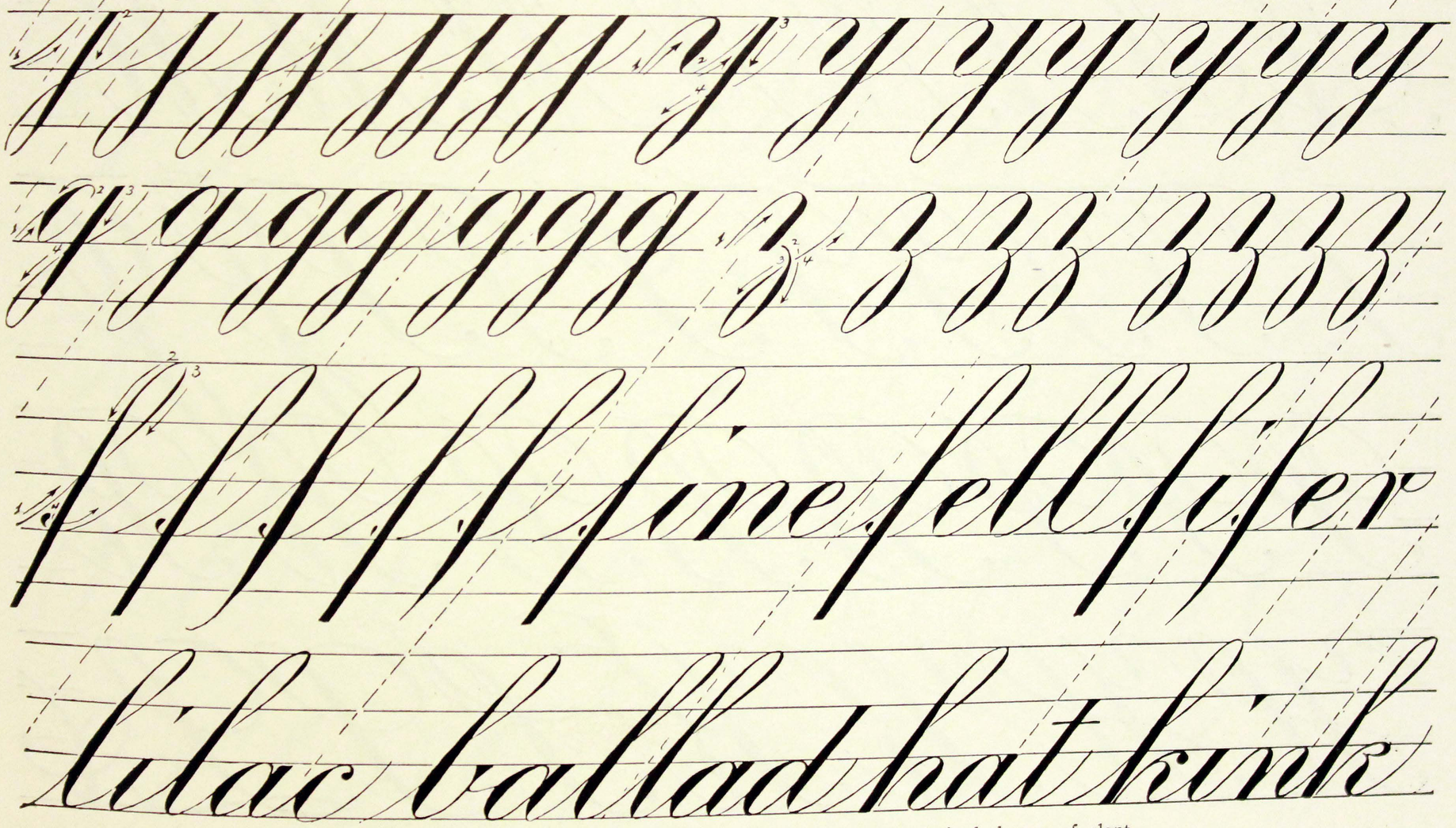
Letters are grouped into collective word combinations. Practice with a smooth even stroke.

Letters and words - Roundhand Script



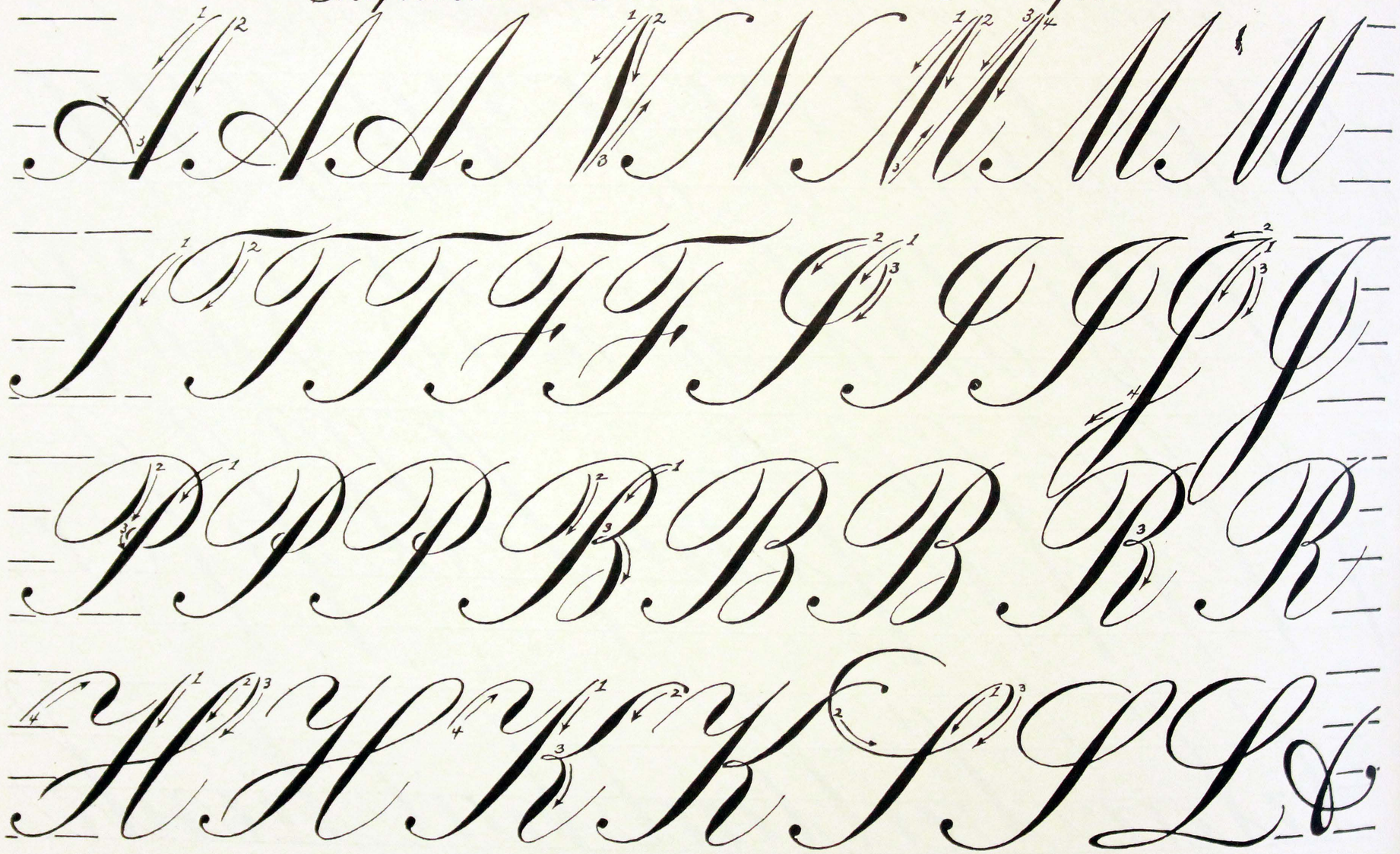
Rule five guide lines with hard pencil for each line of copy.

Letters and words - Roundhand Script



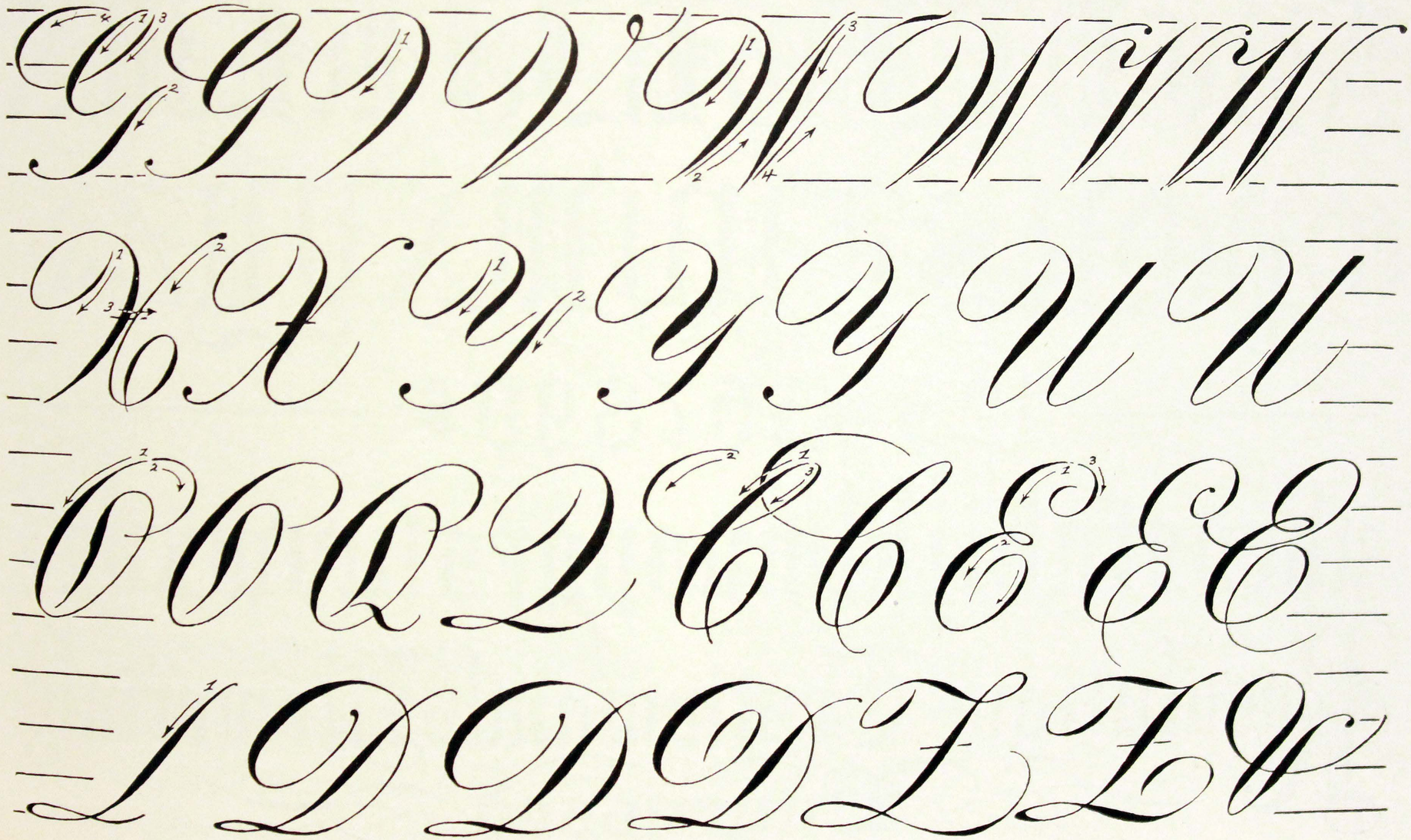
Dotted diagonal lines illustrate method of maintaining any desired degree of slant

Capitals - Roundhand Script



Wipe your pens occasionally to **keep the writing tip clean.** A clean pen produces sharper strokes.

Capitals - Roundhand Script



Do not try to work too fast— use a free, full-arm movement and do not lean on your pen.

Old English

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&

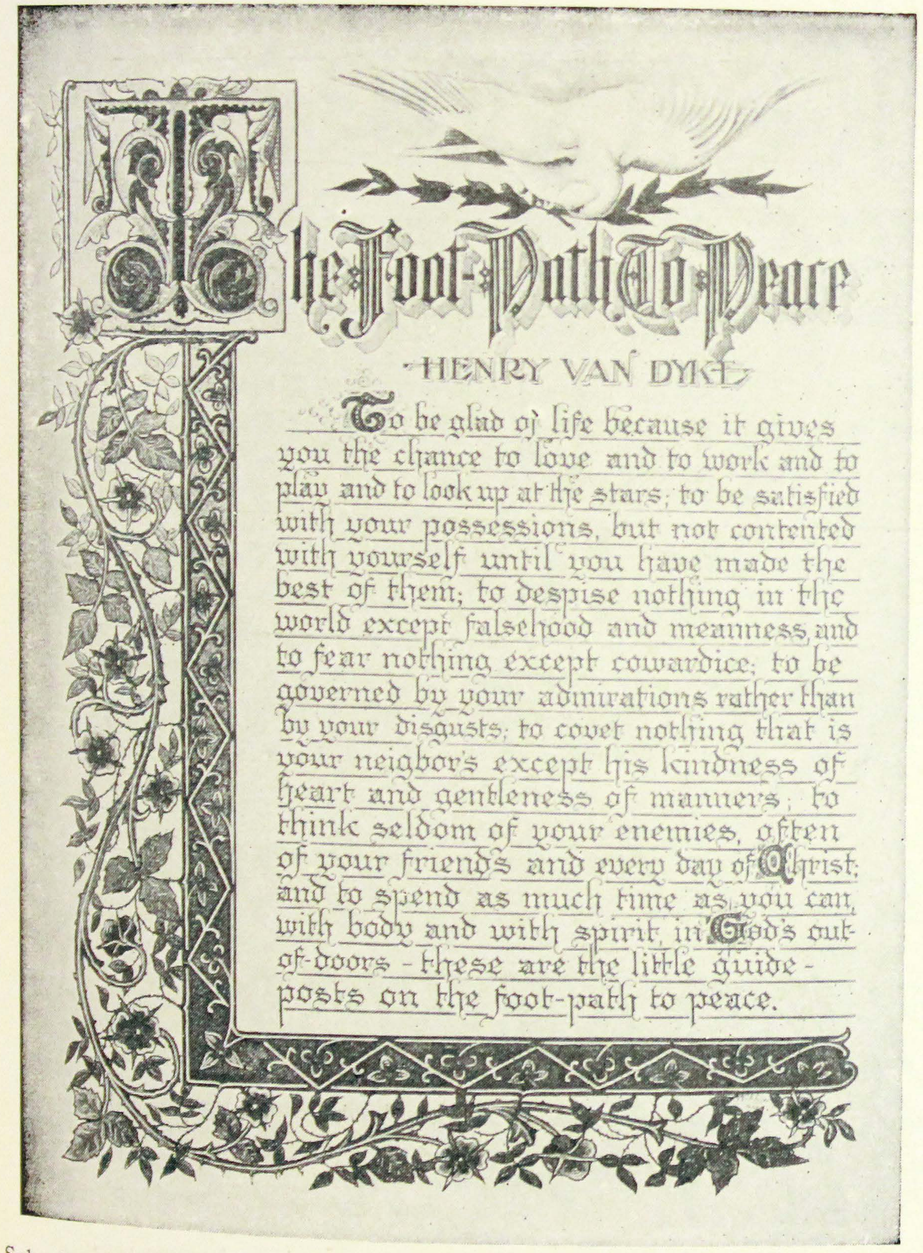
1234567890$

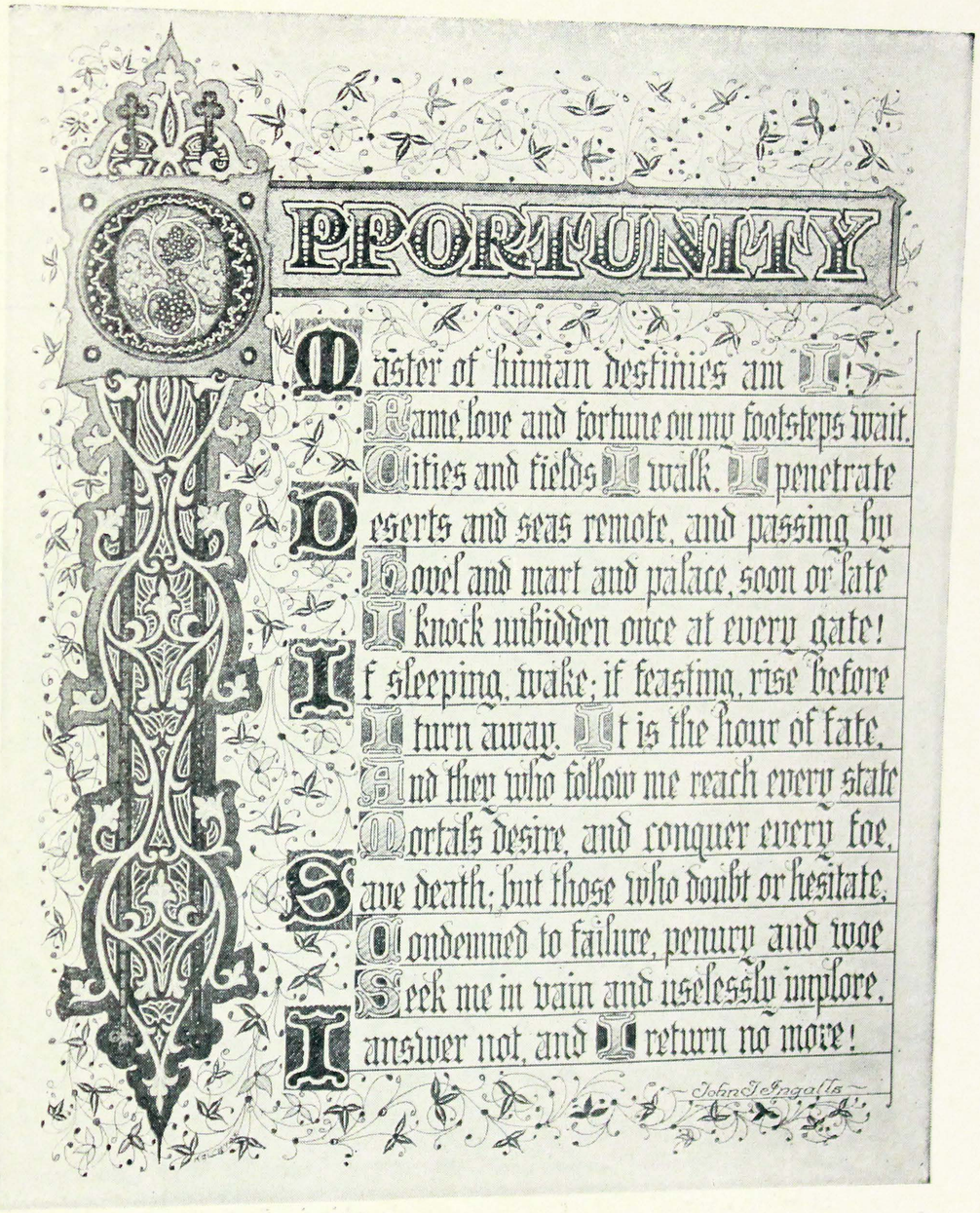
abcdefghijklmnopqrstuvwxyz;

Resolutions Testimonials Memorials

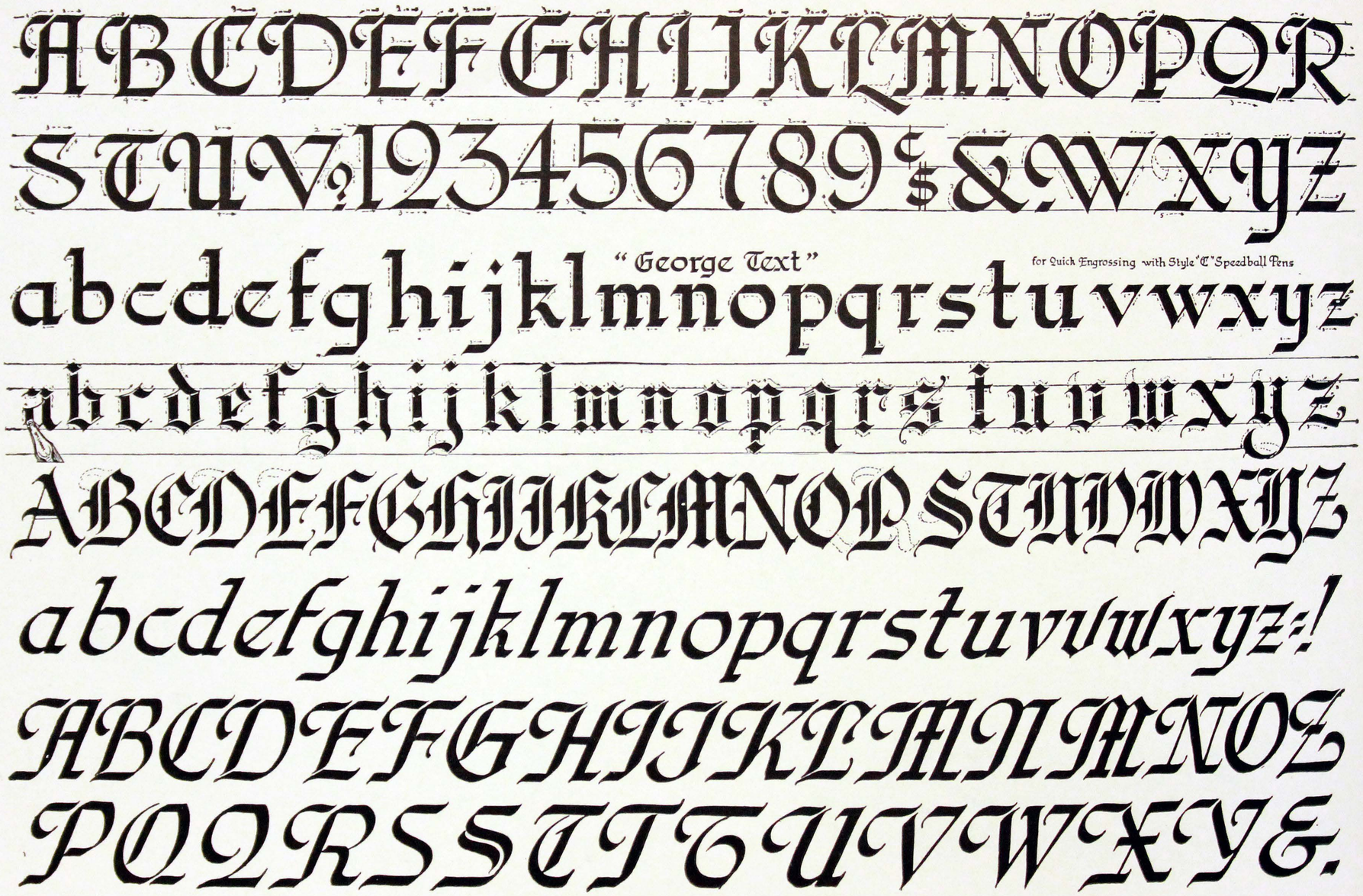
Engrossed

Original lettered on a 9 x 14 card with a No. 2 Style "C" Speedball and retouched with a Hunt's "Imperial" flexible writing pen No. 101.

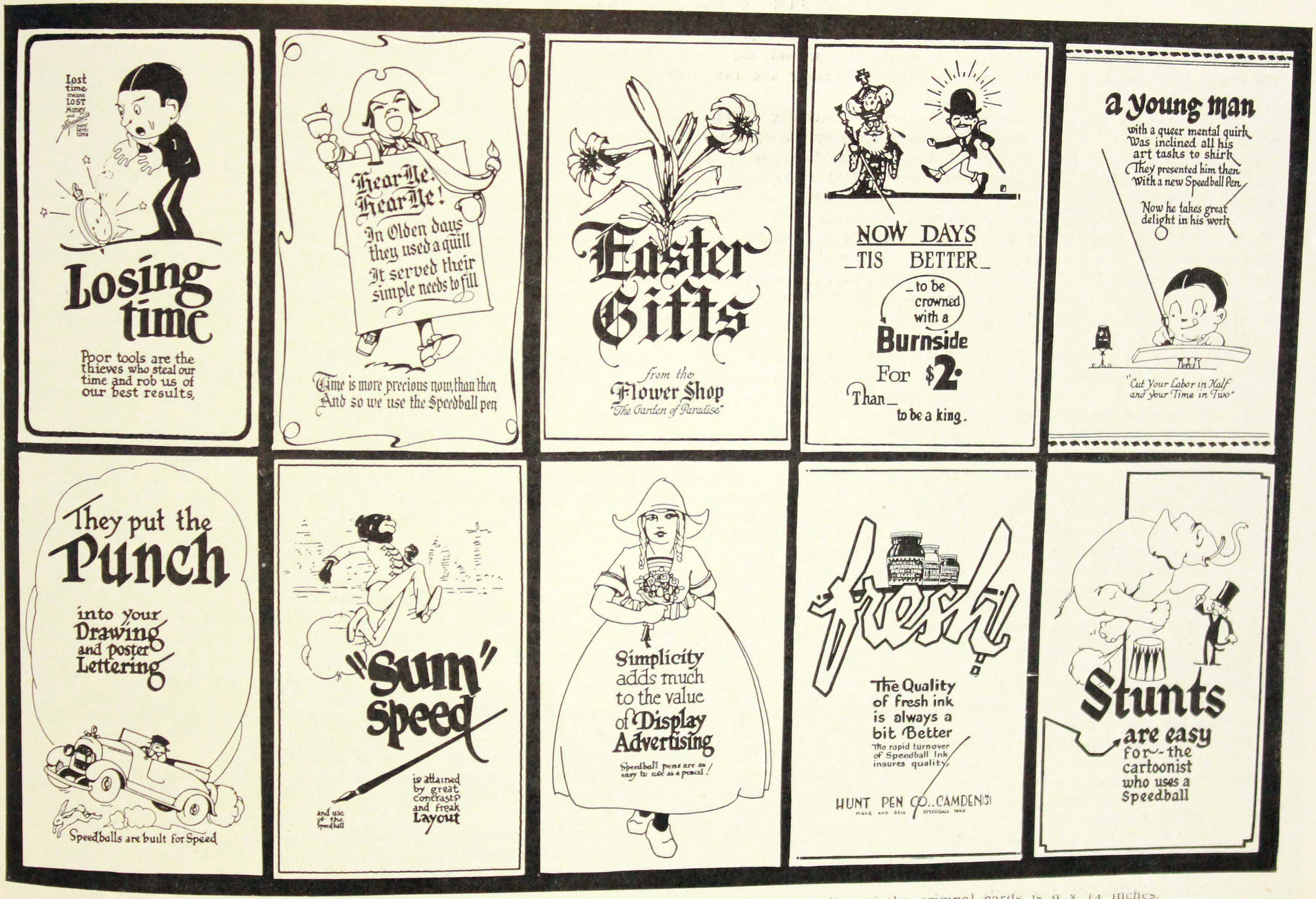




Splendid examples of engrossing and illuminating by Mr. L. M. Kelchner. Particular attention is called to the decoration, which is worked up in pleasing colors and in harmony with the lettering.



Showing a variation of "Text" styles made with the Style C Speedball pens. Compare these alphabets with plate on page 43 to see how changing pens changes the character.



A group of illustrated display cards drawn and lettered with the Speedball pens. Size of the original cards is 9 x 14 inches.

MOTION PICTURE SLIDES

Keeping pace with the astonishing growth of the motion picture industry, the slide studio has grown from the efforts of local photographers to write, "shoot," and color their own slides to the present day studios employing a varied staff of artists, letterers, colorists, etc. Many of the studios are also equipped for motion picture photography and can thus photograph advertising cards either on a lantern slide plate or on motion picture film as desired.

Slides may be placed in two general classes—advertising slides, emblazoning the merits of some commodity, and theatrical announcements of coming attractions, etc. Slides are generally made by photographing a lettered card or drawing on to a sensitized glass plate 3¼ x 4 inches. When this plate is developed it is called the negative, from which as many positives can be made by direct contact printing on to similar glass plates as slides are desired. These plates are stained or colored, if desired, and the emulsion side covered with a piece of clear glass to afford protection against handling, the two pieces of glass being fastened together with binding tape made for this purpose.

The standard card used for lettering and art work is Title board or 6-ply black railroad, 11 x 14 inches, or chip board coated with drop black. The drop black is mixed to a stiff paste in gum arabic, mucilage or calcimine glue and thinned to a flowing consistency with water. The glue mixture is handled in warm water. If a waterproof surface is desired, the blank cards can be coated with drop black mixed in shellac and thinned with alcohol. Care must be exercised to get a smooth flat surface.

For single slide orders, the copy is lettered on a white card with black ink. In this case the negative which is the reverse of the original is used for the slide. With a little experience the grey tones for ornamental stunts or illustrations can be handled about as well in the reverse as they are on the black surfaces.

The accurate alignment of letters is of great importance because a slide is so greatly enlarged on the screen. Chalk lines are treacherous as they often leave marks when erased. It is much safer to use a red pencil for marking on black cards and a blue pencil on white ones. Red lines copy as black and blue registers as white on the ordinary photographic plate. If chalk is used, sharpen it to a chisel edge to get thin lines and use a soft chamois to rub them off.

Lettering for slides or titles is usually of the one stroke variety made with either pen or brush, and must be opaque. Hair lines are to be avoided to insure clear photographic results.

In laying out a card, remember that people in the gallery desire to read as well as those in the front seats, and the size of subordinate lettering should be planned accordingly. Space out the lettering enough to offset its foreshortening when viewed from either side of the screen and leave liberal margins on all cards. For example, on an 11 x 14 card make the top and slide margins about 1½ inches and the bottom 1¾. A study of the leading film titles will further demonstrate the limitations and possibilities of screen lettering. The most effective layouts seldom contain more than twenty words and look better if limited to about fifteen.

On theatrical announcements, most of the pictorial element consists of "stills" (photos) supplied by the motion picture producers, or illustrations clipped from the press book. These are pasted on the lettered card and touched up with a little art work as desired. The art work that is of a suggestive nature—silhouettes of figures and trees; scrolls, and ornamental vases, etc., treated in soft tones on interesting backgrounds, and high-lighted in greys and whites—is very effective. The use of an airbrush is handy in working up backgrounds and silhouette effects and many interesting blendings, mottled greys and cloud effects may be made with a sponge dipped in thin color.

Where it is desirable to save the background for further use, the copy is lettered on a separate black card and a double exposure is made (the two being photographed on the same plate).

Fancy wallpaper samples often make beautiful backgrounds and borders. Considerable care should be exercised when choosing colored material because the photographic value of color is very deceiving. For example, orange, yellow and vermillion look brillant on black. Yet they have about the same reproduction value as black and scarcely copy at all, while blues have pretty much the same value as white. In using colored cutouts or advertising pictures clipped from magazines, the red, yellow and orange can be painted over with greys to make them copy. Lettering on advertising slides is usually bolder to allow coloring. Slides are colored by staining with dyes or by re-developing with a toning solution which does not affect the whites. Most of the song slides are colored with the "toner."

Working conditions vary greatly in different studios. The smaller studios require versatility and speed, as the compensation is usually by piecework and one man handles both art and lettering. In the larger studios, specialists in either lettering or art work are employed as a high standard of uniformity is demanded, and the artist has time to inject a little individuality into his work.

The moving picture industry is only in its infancy, and it will not be long before every city of reasonable size will have its own motion picture laboratory and title-lettering studio.

A representative group of movie slides and art titles (lettered and decorated by Mr. L. A. Dwyer) that may be used as working examples.

ABCDEFGHIJKLMNOPQR

With and without the serif or ornamental trimming

ABCDEFGHIJKLMNOPQRST;

UVWXYZ&S&1234567890$

Speedball Title Display with Style "B"

aabcdefghijklmnopqrsk

stuvwxyz & abgopmnhy

ABCDEFGHIJK UVWXYZ?&,

LMNOPQRST $1234567890¢

STUV& abcdefghijklmnoo ?WXYZ

ppqrstuvwxyz:adnu

The original of this plate was lettered on a card 14 x 22 inches with the Style "B" Speedball pen.

MOVIE TITLES

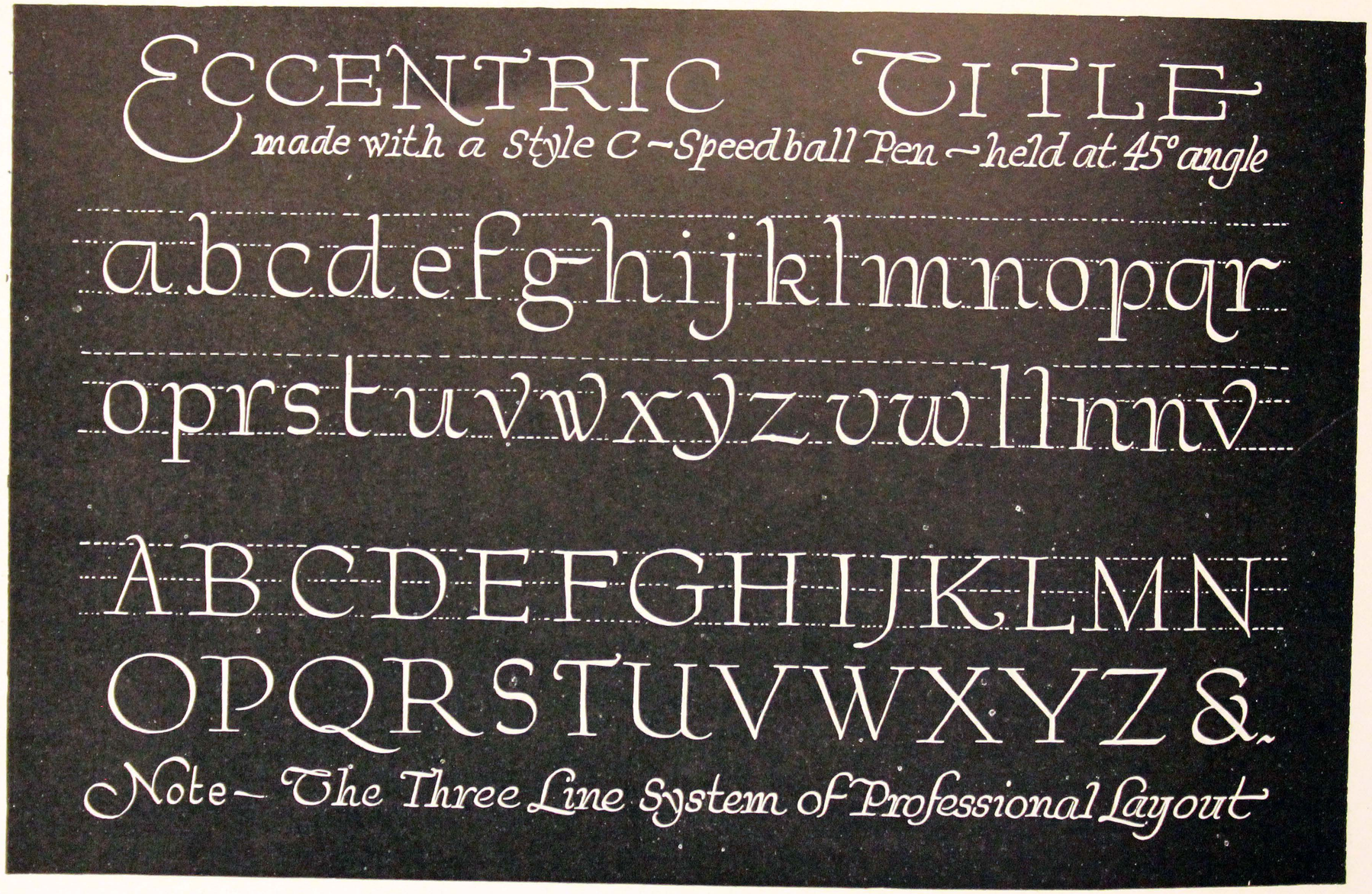
made with the STYLE~C~ *Speedball Pen*
Simplified Single Stroke Roman Construction in White Ink

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrst
uvw 123456789 xyyz

With a bit of Originality and careful Arrangement
it is easy to letter Beautiful Film Titles & Movie Slides.
Note:— Accentuate all Down Strokes~Spurs and Ovals.

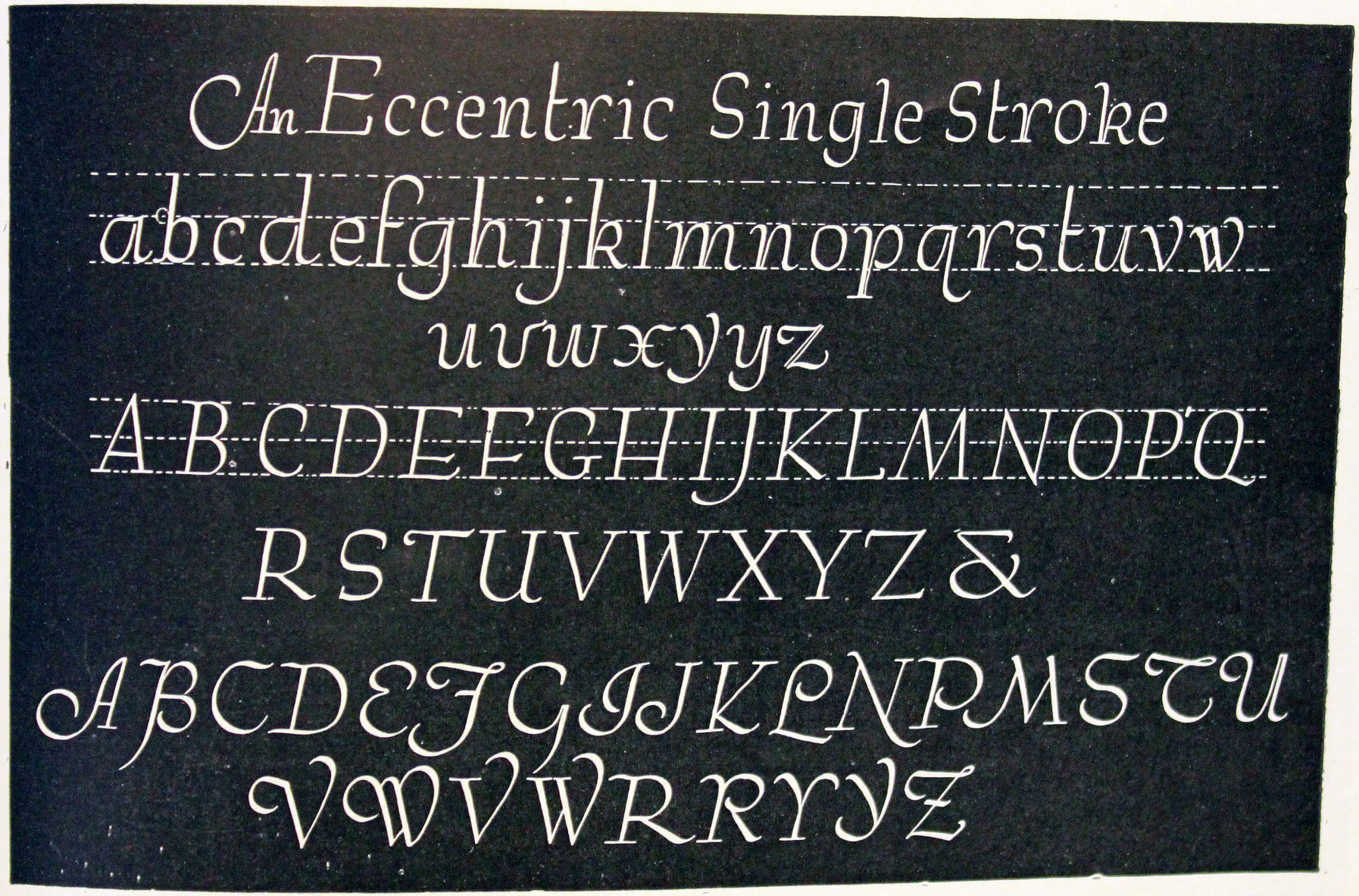
The original of this plate was lettered on a smooth hard sur faced black card, size 9 x 14, with Numbers 4 and 5 Speedballs.

"Speedball pens certainly are a valuable asset in any art title or slide studio."—*Lewis A. Dwyer, Seattle, Wash.*



Size of original, 10 x 14 inches, lettered in white ink on black hard surface show card board with Style "C" Speedball Pen.

"Speedball lettering and drawing pens have revolutionized the show card industry."—*E. Thos. Kelley, Editor, Signs of the Times.*



Size of original drawing, 10 x 14 inches, lettered with white ink on black show card board with Style "C" Speedball, "The Romitalic Pen."

"I take great pleasure in recommending Speedball inks. They are giving entire satisfaction."—*L. M. Kelchner, Engrosser.*

"The Speedball lettering and drawing pen is well named—and its work has a distinctive character."
—*George J. Cowan, Instructor, Koester School, Chicago.*

PEN LETTERING

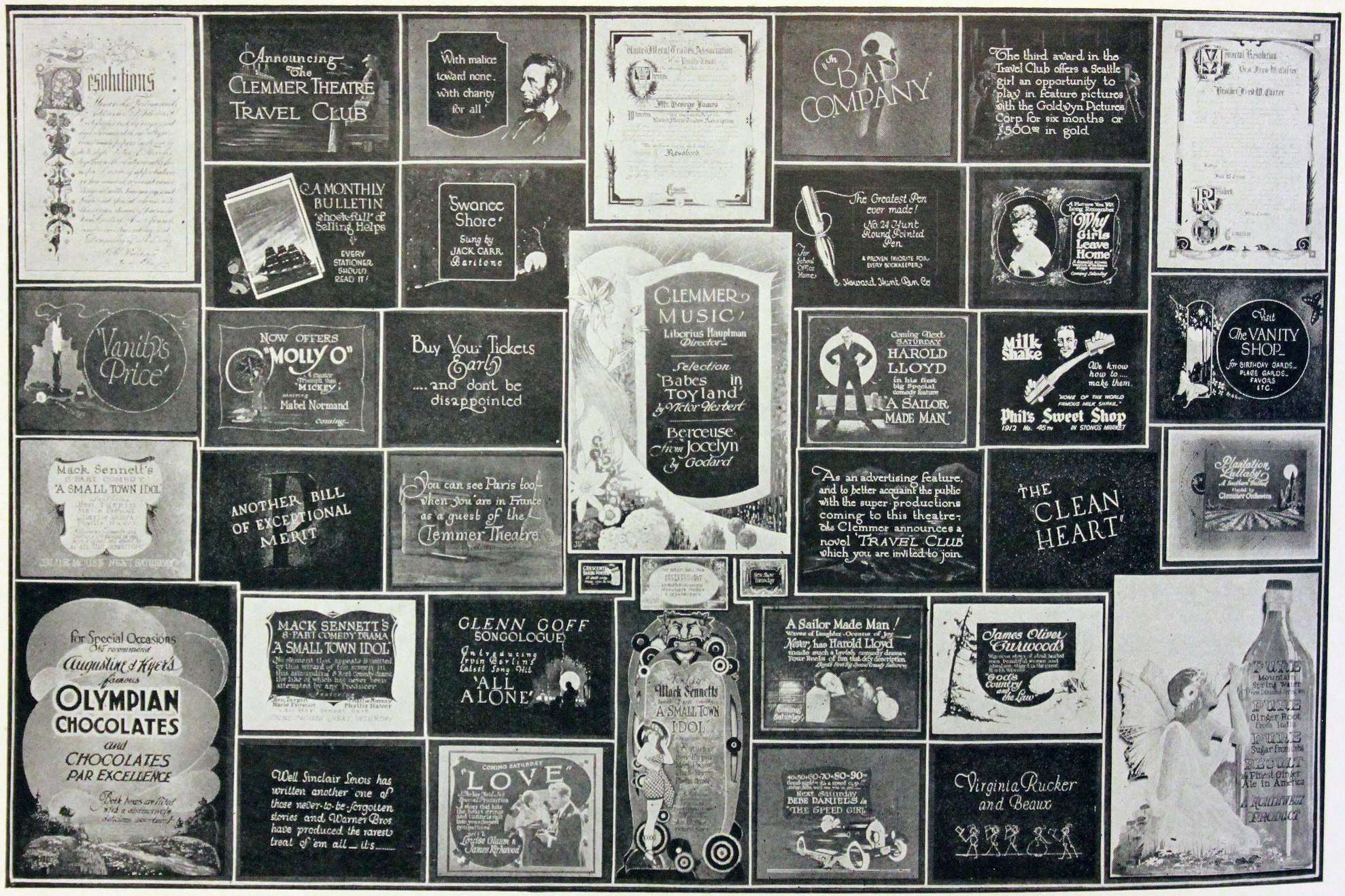
of the rapid, single stroke variety - specially adapted for commercial art purposes.

abcdefghijklmnmn-
opqrstuuvvwwxyyzz&

This page - original 10 × 14 inches, written with white ink, using a Style A. № 5. Speedball.

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&

"I consider the Speedball Pen a wonderful device for boldface, rapid lettering—the ink feed is perfect."
—*E. J. Nowak, Instructor, Economist Training School.*



A beautiful selection of movie slides, art titles, posters and resolutions that should prove helpful in arranging similar copy.

When better Pens can be made the Hunt Pen Company will make them

Speedball pens have a distributing reservoir over the tip

Speedball Drawing and lettering pens are a credit to the skill and efficiency of the world's finest pen factory

Speedball Price List

One box containing 6 pens - assorted - any style - A-B-C or D - - 50¢
One box containing 12 pens - one size - any style - A-B-C or D - - $1.00
One Gross of pens - assorted sizes - any style - A-B-C or D - - $12.00
Beginner's Lettering Book "*The Four Elementary Alphabets*" - - 15¢
Speedball Text Book "Modern Pen Lettering" - - - - 50¢
Junior Speedball Outfit, No 2 *Containing Nine Pens (A-B-C&D) - A Beginner's Book - Bottle of Ink & Pen Holder* - $1.00
Speedball Lettering Set No 1 "*A complete Practice Outfit*" - - $2.50
Speedball Lettering Inks BLACK WATERPROOF "White" BLACK BRO-CARD "Gold Gilt" Jar 25¢, Jar 40¢, Pint $2.50, Quart $4.00
Boston Pencil Sharpeners *Model "L" $1.00, "HS" $1.50, "HA" $3.00, Rotary $5.00*

C. Howard Hunt Pen Co., Camden, N.J. U.S.A.
Sole Manufacturers and Distributors of Speedball Products
English orders filled by Henry C. Butler, Aston Hill, Nawarden, England.

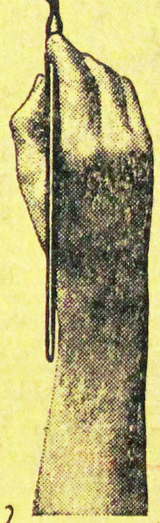
The Speedball LETTERING SET

Student's Assortment, No. 1

Contents

One Speedball Text Book on Pen Lettering
One Card containing 18 Speedball Pens
Six sizes-Style A- Six sizes-B- Six sizes-C
One Bottle of Speedball Ink Black
One Bottle of Speedball Ink White
One Special Speedball Pen Holder
Ten Sheets of Practice Paper White
Ten Sheets of Practice Paper Black

$2.50



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Show-card Writers-
Commercial Artists-
Draftsmen-Letterers
THE
"Little Wizard" of
Lettercraft is the
F·A·S·T·E·S·T
and most easily
operated lettering
pen ever devised

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Sole Manufacturers and Distributors of Speedball Pens, Inks, Text Books.